

THE VAN HALEN ANTHOLOGY



• 25 CLASSIC SONGS •



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RUNNIN' WITH THE DEVIL

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Moderate Rock ♩ = 95

Intro

(Car horns)

(Bass plays low E pedal)

*Strum stgs.
behind nut.

C/E D/E

G/E A/E E

C/E D/E

Rhy. Fig. 1

H

C/E D/E

G/E A/E E

Yeah, yeah.

(Scream:) Ah yeah!

C/ED/E G/EA/E E 1st Verse A5 G/A F#m/A Em/A

(end Rhy. Fig. 1) I live my life like there's no to-mor-row, Rhy. Fig. 2

H sl. mf *

5 7 7 7 7 8 10 9 2 4 2 0
5 7 7 7 7 9 9 9 2 5 4 2
5 7 7 7 7 9 11 9 0 0 0 0

*Lightly palm mute staccatoed notes (♩).

F#m/A Em/A A5 G/A F#m/A Em/A Em
 beg or — bor - row. Yes, I'm liv - in' at a pace — that kills. —
 (end Rhy. Fig. 2)
 *Chorus
 Strum backwards from *sl.* high to low.

2nd Verse
w/Rhy. Fig. 2
A5

C/E D/E w/Rhy. Fill 1 G/E A/E E

G/A F#m/A Em/A

il. I found the sim - ple life ain't so sim - ple

A5 G/A Substitute Rhy. Fill 2 Resume Rhy. Fig. 2 A5 G/A

when I jumped out on that road. I got no love, no

F#m/A Em/A A5 G/A F#m/A Em/A Em

love you'd call real. Ain't got no - bod - y wait - in' at home.

*Chorus
w/Rhy. Fig. 1
C/E D/E

G/E A/E E C/E D/E G/E A/E E

*w/lead voc. ad lib

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3 G/E A/E E

Run-nin' with the dev - il.

Gtr. II

w/echo & reverb

sl.

Rhy. Fill 1

H

mf

sl.

7 8 10 9 9 7 9 11 9

*Roll down gtr. volume slightly w/vol. knob.

Rhy. Fill 2

trill

sl.

2 0 7 7 4 2 (5)

sl.

*Trill double stop on 2nd & 3rd stgs.

Rhy. Fill 3 (Gtr. I)

H

sl.

7 8 10 9 9 7 9 11 9

sl.

Guitar solo I
A5

Gtr. I
Gtr. II

P.M. ---

pick slides

G5

©12fr. E

sl. sl.

sl. sl.

14 15 17 15 15 14 14 14 14 14 14 14 12 12 13 15 (13) 13 12 12 12 (12) 12 (12) 7 14 14

A5

pick slide

G5

E5

©17fr. A

Full

1/2Full

sl. sl.

sl. sl.

14 15 17 15 15 14 17 17 17 17 12 12 13 15 13 15 16 15 15 (15) 15

C/E D/E

G/E A/E E

Who!_

Rhy. Fig. 3

H

sl. sl.

5 7 7 7 7 7 7 8 10 9 7 9 9 9 11 9 10 9

C/E D/E

G/E A/E E

You know, I,

H

sl.

sl.

5 7 7 7 7 7 7 8 10 9 7 9 9 9 11 9 10 9

3rd Verse
w/Rhy. Fig. 2

A5 G/A F#m/A Em/A A5 G/A

I found the sim - ple life — weren't so sim - ple, no, when I jumped out

Substitute Rhy. Fill 4

Em A5 G/A F#m/A Em/A

on that road. — Got no love, no love you'd call — real. —

A5 G/A F#m/A Em/A Em

Got - no - bod - y wait - in' at home. —

*Chorus
w/Rhy. Fig. 1
C/E D/E

*w/lead voc, ad lib

G/E A/E E C/E D/E G/E A/E E

Run - nin' with the dev - il. —

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3
G/E A/E E

Run-nin' with the dev - il. —

Gtr. II

sl.

w/echo & reverb

7 14

sl.

Rhy. Fill 4

Harm. (8va)

let ring

Harm.

5 6 12 11 7 5 5

5 2 12 11 7 5 5

The musical score is written on a single staff with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of two systems of music.

First System:

- Starts with a treble clef and a key signature of one sharp (F#).
- The first measure contains a whole note chord labeled 'A5'.
- The second measure contains a whole note chord labeled 'G5'.
- The third measure contains a whole note chord labeled 'E5'.
- The fourth measure contains a whole note chord labeled 'A'.
- There are slurs and 'pick slide' markings over the first three measures.
- A 'Full' marking is present over the fourth measure.
- A 'sl.' (slide) marking is present over the fourth measure.

Second System:

- The first measure contains a whole note chord labeled 'A5'.
- The second measure contains a whole note chord labeled 'G5'.
- The third measure contains a whole note chord labeled 'E5'.
- The fourth measure contains a whole note chord labeled 'A'.
- There are slurs and 'pick slide' markings over the first three measures.
- A 'Full' marking is present over the fourth measure.
- A 'sl.' (slide) marking is present over the fourth measure.

Fret Numbers:

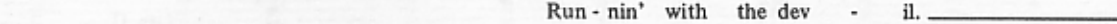
The fret numbers are written below the staff:

- Measure 1: 14, 15, 17, 15, 15, 14, 17
- Measure 2: 12, 13, 15, 13, 15, 16
- Measure 3: 15, 15, 15, 15, 15, 15, 15, 15
- Measure 4: 15, 15, 15, 15, 15, 15, 15, 15

Other Markings:

- 'P' (pick) markings are present over the first and second measures of both systems.
- 'sl.' (slide) markings are present over the first and second measures of both systems.
- 'Full' markings are present over the third and fourth measures of both systems.
- 'pick slide' markings are present over the first and second measures of both systems.
- '@17fr.' is written above the fourth measure of the first system.

*Out-chorus
w/Rhy. Fig. 3 (4½ times)
C/E D/E




Run - nin' with the dev - il. _____

*w/lead voc. ad lib till end

Musical notation for the second staff of the piece. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols G/E, A/E, and E are written above the first three measures. A double bar line is followed by the instruction 'Play 3 times' above a triplet of eighth notes. This is followed by a quarter note with a C/E chord symbol, and then a half note with a D/E chord symbol. A slur covers the next two measures, which contain eighth notes. Above the final measure of this slur is the instruction 'w/Rhy. Fill 5' and the chord symbols G/E, A/E, and E. The piece ends with a final quarter note.

Run - nin' with the dev - il. *poco rit.*

Rhy. Fill 5



7 8 9 9 9

7 9 11 9

7 9 9 9

7 9 9 9

ERUPTION

Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Free time (♩ = 92)

(Drum fill)

A5

Full Full

3

P.M. 1

5 7 5

sl. 14 sl.

*w/slight flanging and tape echo delay.

A.H. 1/2 (15ma)

P H Full

5

A.H. 1/2

P H Full

7 (7) 5 7 (7)

5 5

6 6 6 6

8 5 0 8 5 0 8 5 0 8 5 0 8 5 0 8

A.H.
pitch: F \sharp

A.H. 1/2 (15ma)

P P 1/2 1/2

6 6 3

5 5

A.H. 1/2 1/2

P P H P P H P P H P P

6 5 7 5 7 5 4 7 5 4 7 4 7 5 4 7 4 7 5 4 7

A.H. pitches: F \sharp G A G

w/Rhy. Fill 1

2 1/2 1 1 1 1

3 3 3 3

poco rit.

sl.

trem. bar 2 1/2

1 1 1 1

4 7 6 5 4 7 6 5 3 15 0 15 0 (0)

sl. P

AIN'T TALKIN' 'BOUT LOVE

Words and Music By
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

(Tune down 1/4 step)
Moderate Rock ♩ = 138

Intro

Am F G5 N.C. **A.H. (15ma) Play 4 times Am G

Gtr. I

P.M. (w/echo repeats, flanger & reverb) **A.H. A.H. P.M. P.M. P.M.

*Echo at approx. 100 ms. delay, flanger w/slow speed, w/regeneration sweep & moderate depth.

**A.H. pitch alternates between 8va & 15ma as a result of flange sweep.

N.C. Am G 1/2 N.C. 1 sl. 1 sl. 1 sl.

P.M. H P.M. P.M. P.M. trem. bar 1/2 sl. 1 sl. 1 sl. 1 sl.

Am G N.C. Am G5

P.M. P.M. P.M. P.M. H

1st, 2nd Verses

N.C. Am F5 G5 N.C. Am F5 G5

I heard the news ba - by, all a - bout your dis - ease.
Full look-in', and on the streets a - gain.

hold bend trem. bar Full 1 1 sl. P.M. P.M. H P.M.

Gtr. I plays Fill 1 2nd time
N.C.

Am F5 G5 N.C.

Yeah, you may have all you want, — ba - by, —
Oh yeah, you think you're real - ly cook-in', ba - by. —

P.M. H P.M. P.M. H

(3) 3 3 2 3 0 2 2 2 3 (3)

3 3 2 3 H

Gtr. I plays Fill 2 2nd time

Am F5 G5 N.C. Chorus Am G

friend. oh yeah. —
My friend. — Ain't talk - in' 'bout love. —

P.M. pick slides --- sl. P.M. P.M.

1 2 1 2 3 (3) 12 sl. 1 2 1 2 0 0 0 3

*Play cue note 2nd time.

N.C. Am G5 N.C. Am G

My love is rot - ten to the core. — Ain't talk - in' 'bout love.

P.M. H P.M. P.M. P.M. P.M. H P.M. P.M. P.M.

(0) 3 2 3 0 0 0 0 0 0 3 (0) 3 2 3 0 0 0 0 0 3 (0) 3 2 3 0 0 0 0 0 3

H H H

Fill 1

A.H. (8va)

P.M. A.H.

(3) 3 3 2 3 H

Fill 2

pick sl. (steady gliss.) sl.

(3) 3 3 2 3 H

N.C.

1.

Am

G

N.C.

Just like I told you be - fore, —

yeah, be - fore. — You know you're sem - i good -

P.M.

H

P.M.

H

2.

Am

G

Guitar solo I

Am

G5

— be - fore, — uh, be - fore — uh, be - fore — be - fore.

P.M. P.M.

P.M. P.M.

P.M.

let ring

sl. sl

*Doubled by elec. sitar (Gtr.II). **Chords implied by bass line.

w/Fill 4

Am

GS

† trem bar

†Gtr. I only (Gtr. II sim. figure w/o trem. bar).

Fill 3

Full

trem. bar

Full

*Hold bend while sliding.

Fill 4

(Both Am
gtrs.) *sl.* *G5* *w/Fill 5* *sl.* *sl.* *H P* *Am* *H P* *H P* *H P* *G5* *Full* *1/2* *P*

Chorus
Am *G* *N.C.* *Am* *G*

Ain't talk - in' 'bout - a love. Babe, it's - a rot - ten to the core. —

N.C. *Am* *G* *N.C.*

Ain't talk - in' 'bout love. Just like I told you be - fore, —

Fill 5
Gtr. II *sl.* *Full* *3/4* *1/2* *1/4* *1/2* *P* *1/4*

sl. *sl.* *hold bend* *Full* *grad. release* *3/4* *1/2* *1/4* *1/2* *P* *1/4*

3rd Verse

Am G Am F5 G5 N.C.

uh, be - fore. — I been to the edge, — an' there I stood an' looked

P.M. P.M. P.M.

P.M. -- *mp* (flanger off) let ring —

1 1 1 1 0 (0)
3 3 3 3 0 0
0 0 0 0 0 0

1 3 1 2 2 2 3 0 0 3 3 2 3

0 2 0 0 3 3 2 3

3 3 2 3

H H

*Dim. w/vel. control

*Dim. w/vol. control.

Am F5 G5 N.C. Am F5 G5 N.C.

down. — You know I lost a lot of friends there, ba-by, I got no time to mess a —

P.M. — 4 let ring — 4 H let ring — 4 H

1 1 3 3 1 3 3 0 0 3 0 2 1 2 1 3 3 0 0 3 3 2 3 H 3 3 2 3 H

Am F5 G5 N.C. Am G

round. (exhale) Mmm,— so if you want it, got to bleed for it, ba - by. Yeah, got to, got to

sim. P.M. P P.M. *f* *mp* Harm. (8va) let ring Harm.

*w/flanger

1 1 3 3 0 0 3 3 (3) 2 3 1 1 5 5 5 (5) 12 5 5 (5) 5 5

0 2 0 3 3 (3) 2 3 2 2 0 5 5 5 (5) 5 5

p

*Flanger set to sweep upper partial harmonics.

*Flanger set to sweep upper partial harmonics.

bleed, ba - by. Mmm, - you got to, got to bleed, ba - by. Hey, got to, got to

Am G5 Guitar solo II G5

love. No more, no more. Ah! _____

P.M. 4 P.M. 4 P.M. 4

Am G5

*Doubled by Gtr. II. **Chords implied by bass.

† trem. bar

† Gtr. I only (Gtr. II sim. figure w/o trem. bar).

w/Fill 6 Am G5 P sl. H P H P H P G5

Out-chorus Am G5

Hey! Hey! Hey! Hey! Hey! Hey!

Full P trem. bar P.M. 4 P.M. 4 P.M. 4

Fill 6 (Gtr. II) sl. Full Full grad. release

The musical score for 'Hey Hey Hey' is presented in three systems. The first system shows the vocal melody on a treble clef staff with lyrics 'Hey! Hey! Hey!' and guitar chords Am and G5. The second system shows the guitar accompaniment on a treble clef staff with various techniques like palm muting (P.M.), harmonics (H), and slurs (sl.). The third system shows the bass line on a bass clef staff with fret numbers and a harmonic (H) marking.

Am G5 Am G5 Play 4 times

Hey! Hey! Hey! Hey! Hey! Hey!

P.M. P.M. P.M. P.M. H P.M. P.M. P.M. sl.

H

The musical score for the 'Outro' section of 'The Sound of Silence' is presented in two staves. The top staff is in treble clef and contains a melodic line with various chords (A5, B5, C, A5, B5, E5) and slurs. The bottom staff is in bass clef and contains a bass line with fingerings (0, 4, 2, 0, 3, 10, 10, 0, 3, 2, 0, 0, 2, 4, 0, 0, 5, 2, 0) and slurs. The score includes dynamic markings such as *sl.* (sforzando) and *p* (piano), and a 'trem. bar' (tremolo bar) marking. The section is labeled 'Outro' at the beginning.

A5 B5 Em7 Free time E9
 V V V P.M. trem. bar sl. P. 6 2½ sl. sl.
 0 0 4 0 0 7 (0) 7 0 (0) 7 7 7 6 7
 sl. p (0) 7 7 7 7
 *Fret chord with trem. bar partially depressed, strike

*Fret chord with trem. bar partially depressed, strike chord, quickly return bar to pitch and slide chord shape down in fast gliss.

FEEL YOUR LOVE TONIGHT

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

$$\textcircled{5} = \text{Ab} \quad \textcircled{2} = \text{Bb}$$

④ = Db ① = Eb

Moderate Rock ♩ = 135

Intro

N.C.(E7)

Musical score for "N.C. (E7)". The score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody is marked with a forte (*f*) dynamic and includes slurs, accents, and slurs. The bass line is marked with a forte (*f*) dynamic and includes slurs, accents, and slurs. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation includes various guitar-specific symbols such as "P.M." (Pedal Point), "sl." (slur), and "acc." (accent).

Musical score for "The Rose Tree" on guitar. The score is in G major (one sharp) and 2/4 time. It consists of a melody line on a single staff and a guitar accompaniment line on a six-string staff. The melody line includes various ornaments like grace notes and slurs, and is marked with "P.M." (Palm Mute) and "H" (Harmonics). The guitar accompaniment line uses fret numbers and includes a "sl." (slide) instruction. The piece ends with a double bar line and the marking "A5".

1st Verse

1st Verse

D/A A5 D/A N.C.(E7)

We're get - tin' fun - ny in the back of my car.— I'm sor - ry, hon-ey, if I took you just a lit - tle too far,—

(2)
(2)
(0)

3
2
4
0

(3)
(2)
(4)
(0)

X X X

2
0
0

(2)
(2)
(0)

3
2
4
0

(3)
(2)
(4)
(0)

X X X

0
0
0

3 4 5-7
c/

— yes. — Uh, too, too far. — Uh, so I,

yes. I guess you are. You see I'm beg-gin' you, please,

[illegible]

*Hold B5 chord shape while tapping-on and sliding with R.H.

Chorus

— can't wait to feel — your love to - night. — Ooh! —

1/2 P P 1/2 P 1/2 P 1/2 P P

P.M. P.M. P.M. --- 4 P.M. P.M.

(7) 0 5 0 4 0 0 9 5 (9) 0 4 0 2 3 4 sl.

2nd Verse

A5 D/A A5 D/A

Seen you driv - in' up and down my road. I tell you, hon - ey, you're the

1/2 3 semi-harm. 3 sl. P sl. P.M. --- 4

12 9 12 11 10 9 9 (9) 2 (2) 3 2 (2) 5 3 2 (2) 5 4 0 (2) 2 4 4 0

sl. sl. sl. sl.

N.C.(E7)

pret - ti - est girl I know, — yes. — Uh, that's for sure. —

P.M. P.M. P.M. P.M. --- 4 P.M. P.M. P.M. --- 4

(3) 2 4 0 6 4 2 5 7 (7) 0 5 0 0 0 9 5 (5) 0 0 2 3 4 5 7 (6) 4 2 0 4 5 0 0 0 4 5

sl. sl. sl. sl.

A5 D/A A D/A

But, uh, bet - ter use it up be - fore it gets old. — No. I tell you, hon - ey, now you've

P.M. P.M. P P sl. P.M. --- 4

(4) 2 (2) 2 (2) 3 2 (2) 5 3 2 (2) 5 4 2 (2) 2 4 4 0

sl. sl.

3rd Verse

The musical score for "The Ballad of the Flag" is presented in three systems. The first system shows the vocal melody in G major (one sharp) with lyrics "Who! Well, I been work - a ten of nine." and guitar chords A/E, D5, E5 A5, D/A, and A5. The second system continues the vocal melody with lyrics "can't wait.)" and includes a piano (P.M.) section with complex guitar chords and slurs. The third system shows the guitar accompaniment with fret numbers and chord diagrams, including a double bar line and a final chord diagram.

[illegible]

A D/A A5 D/A

We'll hit the town. We'll have a hell of a time. I'll tell you, hon-ey, by

P sl. P.M.

(3) 2 3 (3) 5 3 2 (2) 2 4 2
 0 2 4 0 0 0 0 0 0 0 0 0

sl. sl.

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "morn - ing you'll be mine, — yes, — all mine. —". Above the melody, the chord "N.C.(E7)" is indicated. The second system shows the piano accompaniment in treble clef, featuring arpeggiated chords and slurs. The lyrics "P.M." are written below the piano part. The third system shows the guitar accompaniment in treble clef, featuring a sequence of chords and a final chord. The lyrics "P.M." are written below the guitar part.

You know I'm beg - gin' you, ba - by.
 (Beg - gin' you, ba - by,

P.M. P.M. P.M. -- sl. P.M. P.M. P.M. ----- sl.

(7) 0 5 0 4 0 0 3 5 (5) 0 4 0 2 3 4 2 sl.

F#5 B5 E5
 I'm on my knees. I
 beg-gin' on my bend - ed knees.)
 Fdbk. P.M.
 (5) 5 5 4 4 4 4 (4) (4) (4) 0
 3 3 2 2 2 2 (2) (2) (2) 7
 2 2 2
 Fdbk. pitches: F# & B sl.

Chorus
w/Rhy. Fig. 1 (3½ times)
A/E D5/E

— can't wait to feel — your love to - night. —
(I — can't wait to feel — your love to - night.) —

C#5 C5 B5 A5 ⑤ open A A6 A5 ⑤ open A A5

P.M. P.M. ...

Full Full Full 1/2 P 1/2 P 1/2 sl. Full Full trem. pick 3

Full Full Full 1/2 P 1/2 P 1/2 sl. Full Full 10 12 12 14 15 17 19 22 22

⑤ open A A6 A5 ⑥ open E E5 E6 E E5 E5(type 2) E5 E5(type 2) E6 E5(type 2) E5 C5

P.M. P.M. P.M. sl.

Full Full sl. 2 Full semi-harm. 1/4 sl.

Full Full 22 (22) sl. 0 12 15 12 15 17 12 15 16 15 16 16 12 15 12 14 12 14 14 14 14

sl.

sl. D5 B5 w/Rhy. Fill 2 E5

Full Full

semi-Fullharm. Full semi-harm. rake sl. Fdbk.

(6) 6 5 5 0 (6) 8 7 7 4 4 (4) (4) (4) 2 2 0

sl.

Fdbk. pitch: F#

Rhy. Fill 2 B5 (Gtr. II out) E5

T sl. sl. sl. Fdbk.

T sl. sl. sl.

(4) (4) (4) 2 2 0

Fdbk. pitches: B & F#

Chorus
(Band tacet)



— can't wait to feel — your love to - night. — I —
(I — can't wait to feel — your love to - night.) —

w/Rhy. Fig. 1 (3½ times)



— can't wait — to feel your lov - in' to - night. —
(I — can't wait to feel — your love to - night. —

A/E D5/E

A/E D5 E5

A/E D5/E

A/E D5 E5

N.C. (E7)



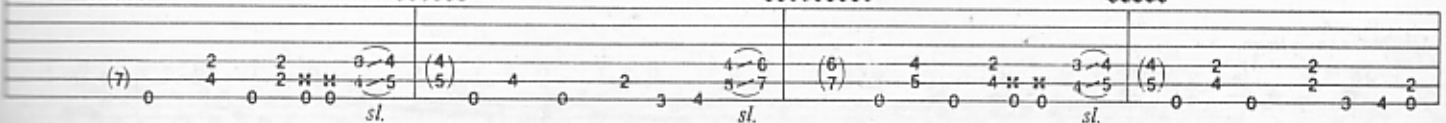
I can't wait — to feel your lov - in' to - night. — Aw, — no! —
(I — can't wait to feel — your love to - night.) —



I can't wait — to feel your love, love, love, love — to - night. — Aw, — wah_wah! I —
I — can't wait. I — can't wait.)



P.M. P.M. P.M. - 1 P.M. P.M. P.M. P.M. - 1 P.M. P.M.



(Band tacet)

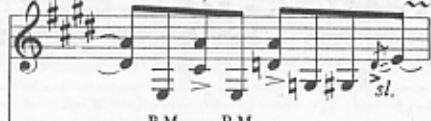


— can't wait to feel — your love to - night.

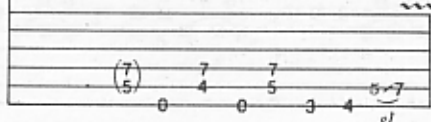
Rhy. Fill 3

A/E D5

N.C. (E7)



P.M. P.M.



SPANISH FLY

Music by Edward Van Halen,
Alex Van Halen, Michael Anthony
and David Lee Roth

*Tune down 1 step:

⑥ = D ③ = F

(5) = G (2) = A

$$\textcircled{4} = C \quad \textcircled{1} = D$$

Free time

(\downarrow = ca. 160)

(Nylon stg. N.C.(Esus4)

gtr.)

[illegible]

*Notes are written in transcription as if gtr. were tuned normally.

*Tapped harmonics. Hold chord forms and tap stgs. at frets indicated in parentheses.

The musical score for "The Girl on the Train" by Rachel Watson is presented in a standard musical notation format. It includes a vocal line and a guitar accompaniment. The guitar part is characterized by complex chords, including triads and dyads, and is marked with "Harm." (harmonic) and "non-harm." (non-harmonic). The vocal line is a simple melody. The score is in 4/4 time and includes a key signature of one sharp (F#).

[illegible]

The second system of the musical score for 'The Merry-Go-Round' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth notes, many of which are beamed in groups of three. The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth notes, also beamed in groups of three. The melody and bass line are synchronized. The piece concludes with a final double bar line.

[illegible]

(♩ = 108)

6 6 6 7

TP P P H H TP P P H H TP P P H H TP P P

rit. H. F. P. . . 4

T T T T T T

T T T T T T

2(14) 2(14) 2(14) 2(14) 0(12) 0(12) 0(12)

2(14) 2(14) 2(14)

*T T T T

*Tapped harmonics (as before).

BEAUTIFUL GIRLS

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate Rock ♩ = 104

Triplet feel (♩ - ♩ - ♩)

Intro

N.C.

Intro N.C. *f* *sl.* *H*

sl. *H*

A.H. (15ma) Full 1 1/2 *sl.* *rake* *trem. bar.* *sl.* *H*

1st Verse

N.C.

sl. *P*

She was sea - side sit - tin', just - a smok - in' and - a drink - in' on ring -

sl. *P* *sl.* *P*

side, on top o' the world, oh yeah. She had a

slight P.M.

4

0 0

2 2 4 5 0 2 4

(0) 0 P sl

2 2 4 5 5 x 4 2 0 0 (0) 0

P P

2 2 4 5 5 0 2 4 4

P sl

drink in her hand, she had her toes in the sand, and whoa, what a beau-ti-ful

girl, ah yeah. What a

P.M. P.M. P P P.M. P.M.

2 2 4 5 (0) 4 2 0 2 2 4 5 (4) 5 5 3 2 0 3

0 2 4 5 (0) 0 2 4 5 5 14 3

P P P P P

from the sea with the looks to me_ like she'd like to fool a - round._ What a

N.C.

snap-py lit-tle mam-my, gon-na keep her pap-py hap-py and ac-com-pa-ny me_____ to the ends of the-

P.M.

P

P.M.

sl.

0 2 4 5 0 0 2 2 0 0 (0) 0 2 2 4 5 5 0 2 4

0 0

N.C. E5 F#5 G5

— earth, — ah yeah. — That's what I said. Here I am, — ain't no

P.M.-----4 P.M.-----4

sl. sl.

sl.

N.C. A5 B5 C5

N.C. E5 F#5 G5

N.C. A5 B5 C5

man of the world, no. All I need is a beau-ti - ful girl.

sl.

sl.

sl.

sl.

0 2 4 5 5 7 5 7 0 2 4 5 5 7 0 2 4 5 5 7 12 12

sl.

G5 C5 D5 N.C.

Ah, yeah! (Beau - ti - ful girls.)

(Spoken:) Come here, hon - ey. C' - mon, c' - mon. Well, I'm a

sl. sl. sl.

H H P P H H P P H H P P P sl. sl.

3 5 7 5 7 9 5 0 7 8 9 5 0 7 8 9 5 0 7 4 2 (2)

H H P P H H P P P sl. sl.

14 14 13 14 13 12 15 15 14 15 14 13 (12) (13)

2nd Verse
N.C.

bum in the sun and I'm hav - in' fun, and I know you know I got no spe - cial plans

slight P.M. P P P P sl.

2 2 4 5 5 0 4 4 0 0 (0) 0 2 4 5 0 3 4

P P 0 (0) 0 P sl.

(Spe - cial plans.)

sl. P 1/4 *1 1/2 1 1/2

slight P.M. P sl. P P 1/4 *1 1/2 1 1/2

9 16 0 (0) 3 2

sl. P trem. bar.

*Depress bar before striking note.

bills are paid, I got it made in the shade and all I n - nee - need is the

slight P.M. P P P P sl.

2 2 4 5 5 0 2 4 0 (0) 0 2 2 4 5 0 2 4 2

P 0 (0) 0 sl.

wom - an. (Un - der - stand?)_ What a

slight P.M., P P sl. sl. P P

0 2 2 4 5 5 0 2 2 4 5 5 10 3 2 0 3

sweet talk - in' hon-ey with a lit - tle bit o' mon-ey, she turn_ your head a - round_ A crea - ture

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(2) 2 0 2 0 2 3 0 3 0 (2) 2 0 2 0 3 2 0 4 4

Chorus
N.C. E5 F#5 G5

from the sea with the looks to me_ like she'd like to fool a - round. Here I am, ain't no

P.M. P P P.M. P.M. P.M. sl. sl.

(4) 2 4 4 4 4 3 2 0 4 4 (4) 2 4 4 4 2 2 12 0 2 4 5 3

N.C. A5 B5 C5 N.C. E5 F#5 G5 N.C. A5 B5 C5

man of the world, no. All I need is a beau - ti - ful girl.

H P sl. H P sl. P.M.

2 4 5 5 7 5 2 4 5 5 2 4 5 5 15 3

G5 C5 D5 B5

Ah, yeah! Beau - ti - ful girl. Oh! Come this way, babe.

sl P.M. P.M. P.M. - 4 P P P.M. P.M. trem. bar. semi-harm. 1 1/2

Guitar solo
A.H. (15ma)
N.C. (F#5) 1 1/2

trem. bar. A.H. 1 1/2

sl sl 1 1/2 1 1/2 Full Full Full Full Full P N.C. sl sl

A.H. pitch: E sl

E5 N.C.

Sit - down right here.

H sl

Ooh la la!

H sl trem. bar. Harm. 2 1/2 Harm. 2 1/2

(Spoken:) I think I got it now. Now, I'm-a

sl. H P.M. 4 sl.

3rd Verse
N.C.

sea - side · sit - tin', just - a smok - in' and - a drink - in', I'm ring - side, on top o' the world, -

P.M. 4 P P.M. 4

uh! (Top o' the world.) - I got a

P.M. 4 P P P slight P.M. 4 sl. semi-harm. 1/2 1/2 sl. 1/2 1/2 sl. sl.

drink in my hand, - I got my toes in the sand, - all I need is a beau - ti - ful girl, -

P.M. 4 P P.M. 4 Harm. (15ma)

uh! (Beau - ti - ful girl.)— Harm. (Sua) Oh yeah.

P.M.-----4 P P P P sl

5 5 7 7 12 12 10 sl

Chorus
N.C. E5 F#5 G5 N.C. A5 B5 C5 N.C. E5 F#5 G5

Here, I am, ain't no man of the world, no. All I need is a

sl sl sl

2 4 5 5 2 4 5 5 2 4 5 5

N.C. A5 B5 C5 G5 C5 D5 E5 N.C.

beau - ti - ful girl. Ah yeah! (Spoken:) I ain't lyin' to (Beau - ti - ful girls.)

sl sl P.M. rake reverse rake sl

2 4 5 3 3 5 7 9 9 7 5 6 7

Voc. Fig. 1—

ya. Nothin' else I need. Ah— yeah! Beau - ti - ful girls. Set yourself on down. Ah—

sl sl P P P P P.M. P.M. P P

(9) 8 7 6 4 3 2 0 (3) 2 0 2 2 9 9 7 9 3 2 0 0 0 3 2 0 P P

w/Voc. Fig. 1 (9 times)

w/Voc. Fig. 1 (9 times) A5 N.C.(E5) D5

trem. pick.

(3)
2
0

x x 0

12

sl. P sl. P sl. P sl. P

16 19

A5

N.C.(E5)

1/2

sl.

H

1/2

sl.

D5

(3 2 0)

0

2

2

0

9

9

9

12

11

(11)

15

9

9

12

x

11

9

(9)

3

2

0

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The score is divided into two systems. The first system contains the first two measures of the guitar part, which are marked with a 'sl.' (slide) and a 'trem. bar' (tremolo bar). The second system contains the next two measures, which are marked with a 'sl.' and a 'trem. bar'. The lyrics 'What's your name, honey? What's your... Hey, hey, where you goin?' are written below the guitar part. The score is labeled with 'A5' and 'N.C.(E5)' above the first measure, and 'D5' above the last measure. The guitar part is written in a style that suggests a specific playing technique, likely a slide or tremolo effect, as indicated by the 'sl.' and 'trem. bar' markings.

A5 N.C.(E5) H D5 A5 N.C.(E5)

Hey! Hey! trem. bar. Hey, babe, wait... P

(3
2
0)

2 2 2 X X 2
2 2 2 X X 2
0 0 X X 0

16 sl 3 P

sl. sl. H

6 3 sl. sl. D5 A5 N.C.(E5)

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

I love 'em! I need 'em!

sl. *sl.*

9 7 6 7 9 10 12 13 3 (3) 2 2 2

10 9 9 7 9 10 11 12 13 14 0 (0) 0 0 x 12 14

sl. *sl.* *sl.* *sl.* *sl.*

D5 A5 N.C.(E5) D5

Can't do with - out 'em! No!

P.M.

sl.

3

Musical score for "The Wind" by John Williams, featuring guitar and double bass. The score is divided into two systems. The first system shows the guitar part with a whole rest and the double bass part with a whole note chord (F#, C#, G#). The second system shows the guitar part with a half note chord (F#, C#) and the double bass part with a half note chord (F#, C#). The guitar part has a key signature of three sharps (F#, C#, G#) and the double bass part has a key signature of one sharp (F#). The score includes various musical notations such as rests, chords, and articulation marks like "sl." and "trem. bar."

*w/Voc. Fig. 1

A5 E5

yeah! Beau - ti - ful girls. —

p *p* *sl.* *sl. echo*

p *p* *sl.*

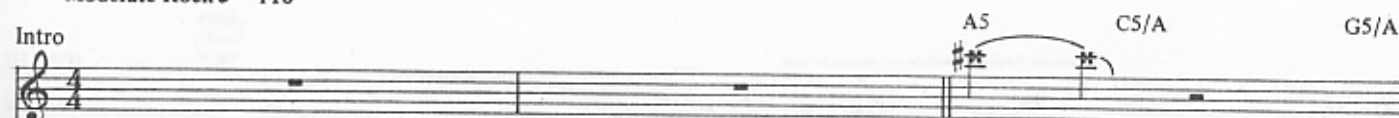
**Kissing sound.

AND THE CRADLE WILL ROCK...

Words and Music by
Edward Van Halen, David Lee Roth,
Alex Van Halen and Michael Anthony

Moderate Rock ♩ = 110

Intro



Ow! _____

Gtr. I

Fill 1-----

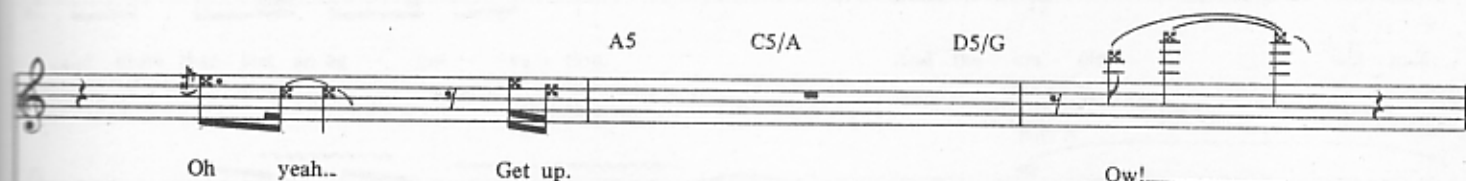


*Move pick along string to produce random pitches.

Rhy. Fig. 1

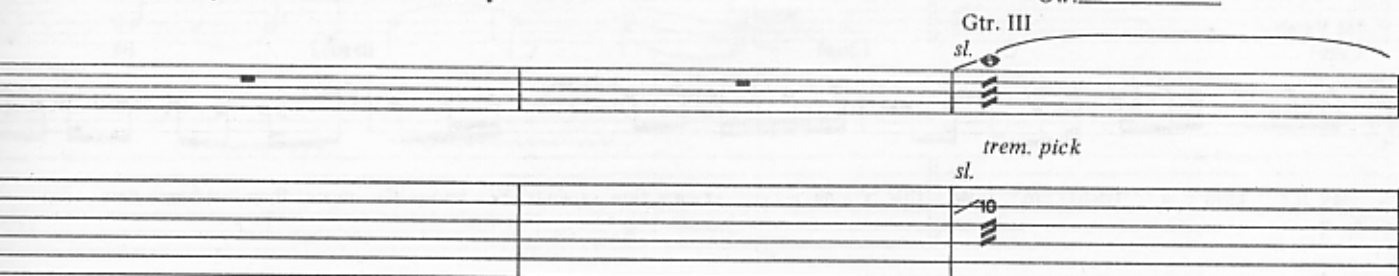


*Elec. piano arr. for gtr.



Ow! _____

Gtr. III



sl.



A5 C5/A G5/A A5 C5/A D5/G

Ow! Ow! Well, they

(Gtr. III out)

trem. pick trem. pick

(10) (10) P sl. sl. sl.

(end Rhy. Fig. 1)

1st Verse
Csus4 C Csus4 C Bbsus2 Bb

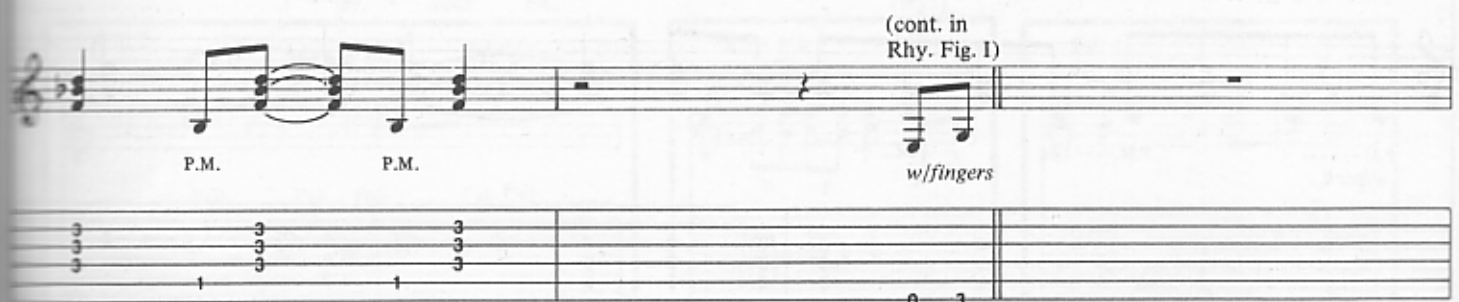
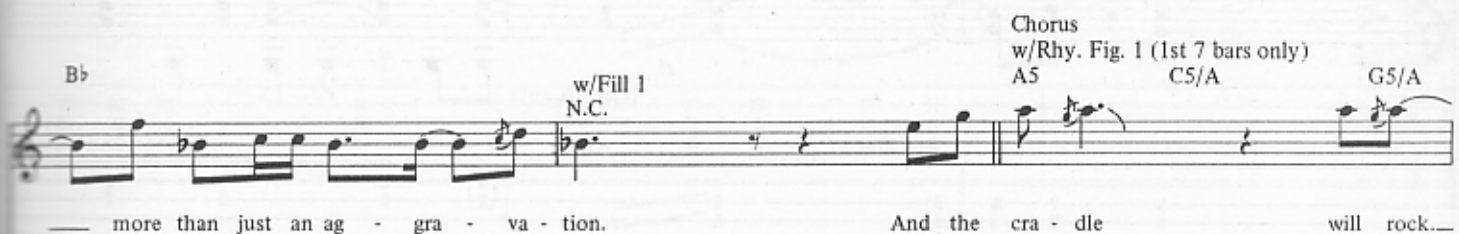
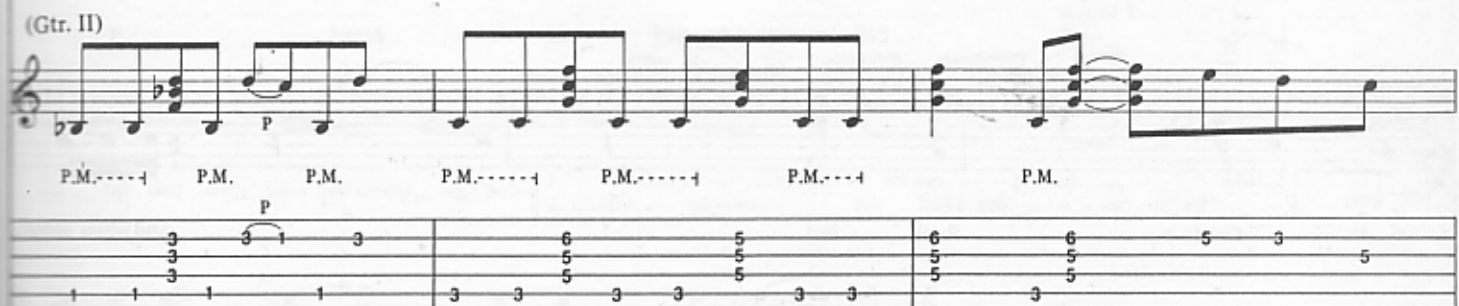
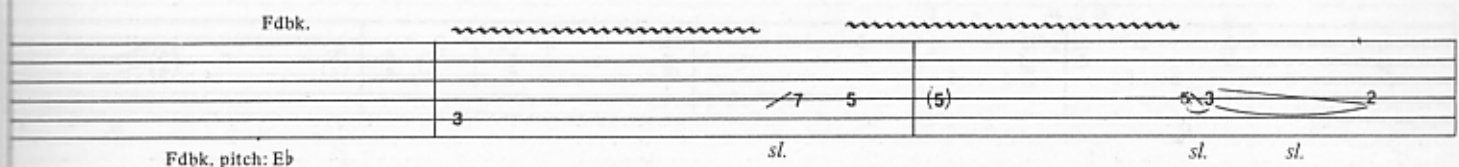
say it's kind - a fright-nin' how... this young-er gen-er-a - tion swings. You know, it's more than just some new sen - sa -

Gtr. II

P.M.-----4 w/pick P.M.-----4 P.M.-----4 P.M. P.M.-----4 P.M.-----4



— tion.— Well, the kid is in - to los - in' sleep, and he don't come home for half. the week... You know, it's...



A5 C5/A D5/G A5 C5/A G5/A

Yes, the cra-dle, cra-dle will rock... And I say, rock on!

trem. pick

sl. sl.

(10) 10 sl. sl. 10

(10) 5 7 5 (5) (5)

sl.

A5 C5/A D5/G

Ooh! Rock on! And when some...

(end Riff A) Gtr. II

sl. (Gtr. III out)

5 7 5 (5) 5

(3) 3 3 3 3

(2) 2 2 2 2

3 3 3 3 3

sl.

2nd, 3rd Verses

F Fsus2 F Fsus4 F

lo-cal kid gets down, they try and drum him out of town. They say, "You could - a least..."

P.M.-----4 w/pick P.M.-----4 P.M.

2 0 0 (0) 2 2 3 2

3 3 3 (3) 3 3 3 3

3 3 3 3 3 3 3 3

1st time w/Fill 2
 Eb Eb5sus4 Eb5 F F5sus2

— faked it, boy,— faked it, boy.” { 1. At an } ear-ly age— he hits the street and winds—
 { 2. And so an }

P.M. P.M.----4 P.M. P.M.----4 P.M.----4 P.M.

F F5sus4 F Eb Eb5sus4 Eb5 w/Fill 1 N.C.

— up tied with who he meets,— and he’s { 1. un-em - ployed,— un-em - ployed.— Ow!— } And the
 { 2. un-em - ployed.— His folks are o - ver - joyed. }

w/fingers

Chorus
 w/Rhy. Fig. 1 (1st 7 bars only) and Riff A
 A5 C5/A G5/A A5 C5/A D5/G

cra - dle will rock.— { 1. Ow! And the cra - dle, the cra - dle will rock.—
 2. Yes, the cra - dle, cra - dle will rock.— } To Coda

1st time Gtr. II subst. Rhy. Fill 1
 A5 C5/A G5/A A5 C5/A D5/G

And I — say, rock on!
 I say, rock on! Oh! Hey! } Rock on!

Fill 2
 Gtr. III

Full Full Full Full Full Full

Rhy. Fill 1
 Gtr. II

P P

Fill 4
 Gtr. III

H P H P

w/Rhy. Fig. 1

A5 C5/A G5/A A5 C5/A D5/G

Gtr. IV

Full

Full

Full

sl.

sl.

sl.

sl.

sl.

Full

Full

Full

sl.

sl.

7 7 7 7 7 7 7 7

10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9

The musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a single measure with a whole note chord, indicated by a small square on the fifth line. Above this staff are the labels "w/Fill 3", "A5", "C5/A", and "D5/G". To the right of the staff is the instruction "D.S. al Coda".

The middle staff is also a treble clef. It begins with a dashed line labeled "8va-" indicating an octave shift. The first measure contains five eighth notes, each with a pick accent. Above the first two measures are time signatures "1/2" and "3/4" connected by a dashed line. The third measure contains a full bar rest, labeled "Full". The fourth measure contains a tremolo-picked eighth note, labeled "trem. pick" and "Full". The fifth measure contains a half note, labeled "sl.". The sixth measure contains a quarter note, labeled "(Gtr. IV-out)" and "sl.". A wavy line indicates a vibrato effect over the last two measures.

The bottom staff is a bass clef. It contains five measures of eighth notes, each with a pick accent. Above the first two measures are time signatures "1/2" and "3/4" connected by a dashed line. The third measure contains a full bar rest, labeled "Full". The fourth measure contains a tremolo-picked eighth note, labeled "trem. pick" and "Full". The fifth measure contains a half note, labeled "sl.". The sixth measure contains a quarter note, labeled "(Gtr. IV-out)" and "sl.". A wavy line indicates a vibrato effect over the last two measures.

Coda

w/Rhy. Fill 2

Gtr. III

Fill 3

Grtr. V

Rhy. Fill 2

Gr. II P

3 3 3 3 3

P

A5 C5/A G5/A

w/Rhy. Fig. 1 (1st 4 bars only)

A5 C5/A G5/A A5 C5/A D5/G Repeat and fade

Rock on! Rock on!

8va-- Full

trem. pick

Full

17 20 (17) (20) (17) (20)

P.M. - - 4 P.M. P.M. - - 4 P.M. sl.

2 5 5 5 (5) 2 5 5 7 (7) 0 3

EVERYBODY WANTS SOME!!

Words and Music by
Edward Van Halen, David Lee Roth,
Alex Van Halen and Michael Anthony

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Moderate Rock $\text{♩} = 142$

*w/"jungle" vocals ad lib

w/Fill 1

(Drums)

10

N.C.

Gtr. I

Intro

*Next 13 bars.

*Sound notes by rubbing R.H.
back and forth across string.

w/Fill 2

Fill 1

*Depress bar before
string note

Fill 2

Fdbk. pitch: C \sharp

Fdbk. (8va) Fdbk. (8va) Fdbk. (8va) Fdbk. (8va) Fdbk. (8va)

Fdbk. Fdbk. Fdbk. Fdbk. Fdbk.

Fdbk. (8va)

Fdbk.

D5

f (w/pick)

E5 w/Fill 3 G5 Dsus4

E5 w/Fill 3 G5 Dsus4

Fill 3

Gtr. II

slack rake trem. trem. bar bar springs slack

*Depress bar before striking note. *Let slack string hit pickup.

w/Fill 4

E5 Dsus4

let ring-----

sl. let ring-----

15 sl.

w/Fill 5

E5 D5

3 1/2

trem. bar 3 1/2

w/Fill 6

E5 Dsus4

3 1/2

trem. bar 3 1/2

P.M.-----

Fill 4

Gtr. II

pick scrapes-----

*Push string into pickup.

Fill 5

A.H. (15ma)

Gtr. II

3 1/2

rake A.H. trem. bar (slow dive)

3 1/2

A.H. pitch: C#

Fill 6

Gtr. II

pick scrapes-----

Musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score is for guitar and includes a vocal line. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a D major barre at the top. The vocal line includes lyrics like "Ow!", "Oh yeah!", and "You can't get ro-ma-n-tic on a". The guitar part includes various chords (E5, A5, D5) and techniques like palm muting (P.M.), slurs, and tremolos. The score is divided into sections for the Intro, Verse, and Chorus.

sub - way line._____

slack

slack

Full

trem. bar

Full

Oh!_____

Con -

D5 E5

(0)

(7) 6 7

(7)

7 9 7 9 5 7

duc - tor don't like it, says you're wast - in' your time._____

sl

A.H. (15ma)

Full

grad. bend

Full

A.H.

(9) (9) (9) (9)

sl.

(6)

0 0 0 0 0 0

Chorus

E5

A5

D5

But ev - 'ry - bod - y wants some._____

I want some

trem. bar

2

P.M.

P.M.-----4

1/2

(0)

3 4 0 (2) 0 0 0 0 0 0 0 0 2 2 2 2 3 2 0 4 2

E5

A5

D5

E5

A5

too._____

Ev - 'ry - bod - y wants some._____

1/2

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

1/2

2 0 0 0 2 0 0 0 (0) 3 2 0 4 2 2 0 0 0 0 0 0 0 0

D5 E5 A5 D5 E5

Ba - by, how 'bout you? Oh, yeah, yeah!

1/2 P.M.-----4 P.M.-----4 1/2

2nd Verse

I've seen the peo - ple that are look - in' for a moon - beam.

slack trem. bar slack H 3/4 trem. bar 1 1 1 1

D5 E5

Oh! Oh yeah, ya spent a lot. Ya got lost in the jet stream.

1 1 sl. semi harm

Chorus E5 A5

Ooh, ev - 'ry - bod - y wants some.

1/2 1 1/2 1 3 1/2 trem. bar P 1/2 1 P 3 1/2

D5 E5 A5 D5
 I want some too. Oh yeah. Ev - 'ry - bod - y

1/2 P.M. P.M. 1/2

E5 A5 D5 E5 A5
 wants some. How 'bout you? Oh

1/2 P.M. P.M. 1/2

D5 E5 D/F#
 yeah! Ooh,

1/2 P.M. P.M. P.M. P.M.

G A5 E5 D/F#
 yeah, yeah, yeah, yeah, yeah, yeah,

P.M. P.M. P.M. P.M. P.M.

[illegible]

Guitar solo
D5
Gtr. II

trem. bar

semi-harm.

14 13 11 (11) 9 7 14 13 11

Gtr. I

P.M. P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.----4

7 7 5 7 7 5 7 7 5 7 7 5 7 7 5 7 7 5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written on a single staff, and the accompaniment is shown as a four-part harmony (soprano, alto, tenor, and bass) on four staves. The second system continues the melody and accompaniment. The lyrics 'The Rose Tree' are written below the melody. The score is marked with 'P.M. 4' at the end of each system, indicating a page number or measure count.

E5 D5
 1 1 1 1 H P Full Full trem. pick
 14 12 12 15 12 14 15 12 12 15 15 15 15 17 16 14
 14 14 13 13 13 11 11 11 9 9 9 7 7 7 14 14 14 16
 7 7 7 7 7 7 9 9 9 9 9 9 9 7 7 7 7 7 7 7
 5 5 5 5 5 5 0 0 0 0 0 0 0 5 5 5 5 5 5 5
 sl. E5 sl. sl.
 P.M.---4 P.M.---4 P.M.---4 P.M.
 14 12 10 17 16 14 12 12 12 11 9 9 9 7
 11 9 7 14 14 14 13 13 13 11 11 11 9 9 9 7
 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4
 17 16 14 12 17 19 21 21 21
 14 14 14 13 13 13 11 11 11 9 9 9 7 7 7 14 14 14 16
 P.M. P.M. P.M. P.M.---4
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 0

E5 Chorus E5 A5 D5 E5 A5

Ev - 'ry - bod - y wants some. I want some too. Woh.

(Gtr. II out)

1/2 Full 1 1/2

grad. bend 1/2 Full 1 1/2

21 21 21 21 21

1/2

sl.

P.M.---4 P.M.---4

D5 E5 A5 D5

Ev - 'ry - bod - y wants some. Hey, hey! How 'bout you?

1/2

P.M.---4 P.M.---4

1/2

E5 A5 D5 E5

Oh yeah!

1/2

P.M.---4 P.M.---4

sl.

trem. bar

sl.

10 (0)

Ooh! Unh! Unh. Unh.

*slack/2

*slack/2

(0)

(0)

(0)

(0)

*With trem, bar depressed, low strings are slack and 1st string is 2 steps below normal pitch. Sound all notes (next 3 bars) with L.H.

Ow! Hah, hah, hah, hah.

slack

slack

*Depress bar before raking strings with L.H.

(Spoken:) Ooh, where'd you get those shoes? Oh yeah!

Dsus4 E5

I like,

let ring-----

I like the way the line runs up the back of the stockings.

The musical score consists of two systems. The first system has a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains three measures, each with a whole rest. The second system has two staves. The top staff continues with two measures of whole rests, followed by a complex musical notation featuring multiple beams and circles, possibly representing a specific technique or a stylized representation of the lyrics. The bottom staff of the second system contains two measures of whole rests, followed by a similar complex notation with beams and circles.

I've always like those kind of high heels too. You know, I...

The musical score is written for three staves. The top staff is a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are for a guitar, with the middle staff in treble clef and the bottom staff in bass clef. The middle staff features a tremolo bar section indicated by a bracket and the text "trem. bar". The bottom staff shows a sequence of chords, some with a "3" indicating a triplet. The lyrics "No, no, no, no, don't take 'em off, don't take..." are written below the staves.

Leave'em on, leave'em on.

The musical score for 'Leave'em on, leave'em on.' is written for guitar. It features a treble clef and a key signature of two sharps (F# and C#). The melody is played on the first string, with a tremolo bar indicated by a line labeled 'trem. bar' and a 4 1/2 measure rest. The bass line is played on the fifth string, with a 4 1/2 measure rest. The score includes a guitar-specific notation for a barre on the first string, indicated by a line labeled 'trem. bar' and a 4 1/2 measure rest. The score is marked with a (0) at the beginning and end of the piece.

D5

Yeah, that's it, a little more to the right, a little more...

Ow! _____

H - h - hey, hey, hey!

Ev - 'ry - bod - y

Chorus

E5

A5

D5

E5

A5

wants some.

I want some

too. _____

Woh. _____

D5

E5

A5

D5

Ev - 'ry - bod - y wants some.

Ba - by, how 'bout you? _____

E5 A5 D5 E5 A5

Yeah. Ev - 'ry - bod - y wants some.

P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2

D5 E5 A5 D5

Ev - 'ry - bod - y needs some. Ev - 'ry - bod - y

1/2 P.M. --- 1/2 P.M. --- 1/2 sl.

E A Dsus4 D E A

wants some. Ev - 'ry - bod - y needs some.

sl. P.M. sl. sl.

D E A D

Ah yeah! Ah

sl. sl. sl. sl. sl.

E A5 D5

Outro
E5

yeah!

sl.

P.M. 4 P.M. 4

D/F# G A5 E5

P.M. 4 P.M. 4 P.M. P.M. P.M.

D/F# G A

P.M. P.M. rit.

Free time

(Spoken:) Look, I'll pay you for it. What the fuck.

Fdbk. trem. bar (slow dive)

1 1/2 H 1 1/2

*Continue dive and fade out.

TAKE YOUR WHISKEY HOME

Words and Music by
Edward Van Halen, David Lee Roth,
Alex Van Halen and Michael Anthony

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately ♩ = 98

Triplet feel (♩ = ♩♩♩)

(Band tacet)

Gtr. I (acous.)_{Cm7}

Intro

Intro Gtr. I (acous.) Gm7

mf H P P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4

T A B 0 0 3 0 3 5 9 5 0 5 3 5 3 3 3 0 5 3 5 3 5 3 3 3 0 5 5 3 5 3 3 3 3 3 3

H P 3 3 p 3 p

1st Verse
Gm7

Well, my ba - by, — she don't want me a - round. She said — she's

[illegible]

But I like that bot - tle bet - ter than the rest. And she said: I

P.M. sl. P H P.M. P.M.-----4 H

H sl. P H H

Chorus
Gm7

think that you're head - ed for a whole lot of trou - ble, _____ ah! Well, I

P.M.-----| P.M.-----| P.M.-----|

H P H P

3 3

H P H P

think that you're head-ed for a whole lot of trou - ble. Well, I

P.M.----- P.M.----- P.M.-----

P P P

think that you're head-ed for— a whole lot of trou - ble. If you take your whis - key...

row, — that wom-an's wait-ed up — all night for — me a - gain. — Oh! She said: Well, I

Chorus
Am7

think that you're head-ed for a whole lot of trou- ble, yeah. I

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

5 7 5 7 7 5 7 5 5 5 7 5 7 7 5 7 5

7 (7) 8 7 5 7 5 5

think that you're head-ed for a whole lot of trou-ble. Ooh yeah.____ Yeah, you_

— know that you're head - ed for a lot of trou - ble if you

take your whis - key home.

A.H.
(15ma)

P.M. ----- 4 A.H. P.M. ----- 4

5 7 5 7 7 5 7 5 2 2 2 2 2 2 0 0

Oh, but it takes me at least half-way to the la - bel 'fore

A.H. (15ma)

P.M. rake semi-harm.

P.M.

P.M.-----4

P.M.-----4

A.H.

A.H. pitch: F

A.H. pitch: D

I can e-ven make it through the night. Well, I

A.H. (15ma)

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

A.H.

A.H. pitch: D

Chorus
Am7

think that you're head-ed for a whole lot of trou-ble, yeah. I

P.M.-----4

P.M.-----4

P.M.

P.M.-----4

H P

H P

(5)

(7)

P P H H P P H H P P H H P P H P P P 5 3 P 2 3 6 1 1/2
 w/delay rake grad. bend
 P P H H P P H H P P H P P P P H 12 P 15 14 17 16 15 14
 17 12 19 12 15 17 12 19 12 15 17 12 19 12 17 12 12 15 14 12 14 14 12 13 12 15 12

8va 2 sl. sl. 2 Full sl. loco H Full P Full P Full Full sl. (delay off)

grad. bend 2 Full sl. H Full P Full P Full Full sl.

(14) 13 15 15 (15) 9 12 9 12 (12) 9 9 12 (12) 9 12 (12) (12) 0 10 11

H

Outro
Dm7

Ah!—

Ooh,, ba - by, take your whis - key home._____ Yeah.

La la la la la

The musical notation for the guitar solo is presented in two systems. The top system is a standard musical staff with a treble clef, showing a sequence of notes and chords. It includes various musical markings: a wavy line above the first measure, a 'pick slide' instruction, a 'sl.' (slide) marking over a pair of notes, a 'steady gliss.' (glissando) instruction, and another 'sl.' marking over a triplet of notes. The bottom system is a fretboard diagram showing the fret numbers for each finger on the strings. It includes a wavy line above the first measure, a 'sl.' marking over a pair of notes, a 'steady gliss.' instruction, and another 'sl.' marking over a triplet of notes. The diagram also shows a 'P.M.' (Pedal Point) marking at the end of the solo.

DS

la la. —

The musical score for "The Wind" by George Gershwin is presented for guitar and piano. The guitar part is written for a 12-string guitar, with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written for piano, with a key signature of one sharp (F#) and a 4/4 time signature. The score includes a "pick slide" section for the guitar, a "steady gliss." section for the guitar, and a "trem. bar" section for the piano. The guitar part features a "pick slide" section with a wavy line indicating a slide, and a "steady gliss." section with a wavy line indicating a steady glissando. The piano part features a "trem. bar" section with a wavy line indicating a tremolo bar. The score is for a 12-string guitar and piano.

MEAN STREET

Tune down 1/2 step:

⑥ = Eb ③ = Gb

$$\textcircled{5} = A^b \quad \textcircled{2} = B^b$$

④ = Db ① = Eb

Words and Music by
Edward Van Halen, David Lee Roth,
Alex Van Halen and Michael Anthony

Moderate Rock ♩ = 132

[illegible]

(Am) (G) (Am) (G) (E5)

talk - in' some_ new kicks, ones_ like - a you ain't nev - er seen._ This is

1/4 1/4 1/4 (end Rhy. Fig. 1)

P 1/4 P 1/4 P 1/4 P.M.-----4

3 0 0 3 0 0 0 3 0 0 3 3 3 3 0 0 0

P P P P P

Chorus
N.C.(A5) Am7 N.C.(A5) D5/A N.C.(A5) F5/A F5 G5

home, _____ this is Mean Street.

1/4 1/4 1/4 1/4 1/4 1/4

A.H. (15ma) A.H. (15ma)

P P.M.-----4 P P.M.-----4 P P.M.-----4 P.M.

1/4 1/4 1/4 1/4 1/4

A.H. A.H. A.H.

P P P P P

5 5 7 5 10 10 10 12 12 12

P P P P P

A.H. pitch: A A.H. pitch: A A.H. pitch: A

N.C.(A5) A5 N.C.(A5) Am7 To Coda

{ Yes, ah, } home _____
{ This is }

1/4 1/4 1/4 1/4 1/4 1/4

A.H. (15ma) A.H. (15ma)

P P.M. pick sl. P P.M.-----4 P P.M.-----4 P.M.

1/4 1/4 1/4 1/4 1/4

A.H. A.H.

P P P P P

5 14 14 12 5 5

P P P P P

A.H. pitch: A A.H. pitch: A

N.C.(A5) D5/A A5 D5

the on - ly one I know. _____

A.H. (15ma) 1/4 1/4 1/4 1/4 1/4 1/4

P P P P P P

A.H. 1/4 P.M.-----4

7 7 7 2 2 0 0 3 3 7

P P P P P P P

A.H. pitch: G

2nd Verse
w/Rhy. Fig. 1
N.C.(Am)

E5 (G) (Am) (G) (E5)

An' we don't wor - ry 'bout_ to - mor - row, 'cause we're sick of these_ four_ walls. Now

P.M.-----4

2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0

Substitute Rhy. Fill 1
(Am)

Resume Rhy. Fig. 1
(Am)

(G) (G) (E5)

what you think_ is noth - in' might_ be some - thin' af - ter all_ Now you

(Am) (G) (Am) (G) (E5)

know this ain't_ no through_ street_ the end_ is dead_ a - head_ The

(Am) (G) (Am) (G) (E5)

poor folks_ play for keeps down here, they're the liv - ing dead. (Bkgd. voc.) Come on

Chorus
N.C.(A5)

Am7

N.C.(A5) D5/A

N.C.(A5) F5/A

F5 G5

down, down. ah, huh! Ow! Down_ to Mean_ Street. This is Mean_ Street.

1/4 A.H. (15ma) 1/4 A.H. (15ma) 1/4 P.M. A.H. 1/4 P.M. A.H. 1/4 P.M. A.H. 1/4 P.M. A.H.

P P P P P P P P

1/4 P.M.-----4 1/4 A.H. 1/4 P.M.-----4 1/4 P.M. A.H. 1/4 P.M.-----4 1/4 P.M. A.H.

3 0 0 0 0 5 3 0 0 0 5 3 0 0 0 7 3 0 0 0 5 3 0 0 0 6 5 10 12 10 12

P P sl. A P sl. A P sl.

A.H. pitch: A

Rhy. Fill 1

1/4 1/4

P P

1/4

P

semi-harm.

3 0 0 0 3 0 0 0

P P

N.C.(A5) Am7 N.C.(A5) D5/A

They're danc - in' now, look! — Out — on }
Out on }

Harm. (8va) 1/4 trem. bar 1/4 P.M. - - - 4 1/4 A.H. (15ma) 1/4 A.H. 1/4 P.M. - - - 4 1/4

3 0 7 12 3 0 0 0 5 3 0 0 5 3 0 0 0 7 (7) 12 12 9

P P P sl. P P sl. P sl.

A.H. pitch: A

A5 D5 Bridge N.C.(A5)

Mean_ Street. Dance, — ba - by!

sl. don't pick w/phase shifter sl. P P.M. - 4 sl. P.M. - 4 sl. P.M. - 4

2 7 7 6 10 7 7 10 14 7 7 5 6 10 7 7 10 14 7 7 5 0 0 5 7 15 17 15 17 7 7 12 14 7 7 5 0 0 5 7 15 17 15 17 7 7 12 14 7 7 5

sl. P P.M. - 4 sl. P.M. - 4 sl. P.M. - 4 P

Gtr. II (lead) A.H. (15ma) rake f A.H.

A.H. pitch: F#

Gtr. I (rhy.)

P.M. - 4 sl. P.M. - 4 P.M. - 4 sl. P P.M. - 4 sl. P.M. - 4 sl. sl.

15 17 17 10 12 12 10 12 14 7 7 5 10 12 10 12 13 12 13 0 0 16 17 11 12 0 0 10 12 14 7 7 5 7 5 0 0 11 12 0 0 11 12 12 13

P P P P P P P

sl.

A5 N.C.(D5) N.C. w/Rhy. Fig. 1 N.C.(Am) (G)

It's al-ways here and now, my friend, it ain't

trem. bar 6 6

Full P sl. sl.

20 (20) 17 20 17 20 17 20 17 20 17 19 (19) 17 19 12 10 14 14 14 17 14 17 17

H H H P

1/4 P 1/4 P.M.---4 sl.

(3) 3 6 0 0 3 3 3 0 0 5 5 2 3 4 5 2 3 4 5 3 4 5

(Am) (G) (E5) Substitute Rhy. Fill 1 (Am) (G) Resume Rhy. Fig. 1 (Am) (G) (E5)

once up-on a time. It's all o-ver but the shout-ing, I come to take what's mine. We're

(Am) (G) (Am) (G) (E5)

search-in' for the lat-est thing, a break in this rou-tine.

(Am) (G) (Am) (G) D.S. al Coda (E5)

Talk-in' some new kicks, ones like you ain't nev-er seen. This is

Coda

D5/A A5 D5 E5

on-ly one I know! (Bkgd. voc.) This is

A.H. 1/4 (15ma) P A.H. 1/4 P.M.---4 sl. sl. P.M.-----4

A.H. pitch: G

Interlude
Am7

(Spoken) See, a gun is real_ eas-y_ home. This is Mean_ Street. in this des-p'rate part of town..

p *mp* *trem. bar (slight vib.)* **(off) < mp*

5 5 (5) (5) 7 7 7

*Fade in w/vol. control.

Am7

— Turns_ you from hunt-ed in - to hunt-er. Yeah. This is home. This is

trem. bar (slight vib.) *(off) < mp*

(7) 5 (5) 5

D/A Am7

Mean_ Street. You go an' hunt some-bod-y down. Wait a min-ute, ah! Some-bod-y said, "Fair_ This is home.

(off) < mp > < mf *(off) < mp > < mf*

7 7 7 (7) (7) 5 5

D/A

— warn -ing!" L - Lord, This is Mean_ Street. Lord, — strike_ that poor boy_ down!

trem. bar (slight vib.) *(off) < mp < mf > < mf* *cresc. (increase vol.)* *f pick sl.*

(5) 7 7 (7) 7

Outro
Am7

sl. > D/A

P.M. - 4

sl.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a melody and a bass clef staff with a bass line. The melody includes a trill on the first measure, a slur over the second measure, and a trill on the third measure. The bass line includes a trill on the first measure, a slur over the second measure, and a trill on the third measure. The second system consists of a treble clef staff with a melody and a bass clef staff with a bass line. The melody includes a trill on the first measure, a slur over the second measure, and a trill on the third measure. The bass line includes a trill on the first measure, a slur over the second measure, and a trill on the third measure. The score is written in G major and 2/4 time.

D/A Gtr. III

Full

f

trem. bar

Full 1/2

5 7 (5) (7) (5) (7) 5 7

Gtr. I

Rhy. Fig. 2

sl.

P.M. - 4

sl.

(7)
(7)
(7)

(7)
(7)
(7)

(5)
(5)

(end Rhy. Fig. 2)

P.M. - 4

P.M. - 4

w/Rhy. Fig. 2 (till end)

Am7

Full

P H

sl.

D/A

trem. bar

(steady gliss.)

(20) (20) (20)(20)17 20 (20)(20)17 20(20)17 14 7 5 7 (7) 5 7 (5)

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 14, and the second system contains measures 15 through 20. The melody is written on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). Fingerings are indicated by numbers 1 through 5. Breath marks are shown as slanted lines above the staff. The piece concludes with a final measure marked 'Full'.

[illegible]

UNCHAINED

Words and Music by
Edward Van Halen, David Lee Roth,
Alex Van Halen and Michael Anthony

Tune down:

⑥ = D \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderate Rock ♩ = 136

Intro

D B \flat C D F

7 7 8 3 3 4 3 5 6 5 7 8 10 10 10 8

C D B \flat C

10 11 10 10 8 7 8 3 3 4 3 5 6 5 10 10 10 8

*scrape down-----

*Scrape pick on stg. while moving R.H. down neck.

D F C D (Band in) *B \flat /D

7 8 10 10 10 10 8 7 7 8 3 3 3 3 3 3 3 3

(Vocal:) Alright.

*scrape up-----

*Scrape pick on stg. while moving R.H. up neck.

*Bass notes in chord names refer to bass gtr.

C/D D F/D C D

3 4 3 5 6 5 7 8 10 10 10 10 8 7 7 7 7 7 7 7

Hey! scrape up-----

Ha ha ha.

Bb/D C/D D F

scrape down-----4

scrape up-----4

P P

1st, 2nd Verses

C D5 Bb/D C/D

1. You say I can - not get there from here. Ba - by.

2. See additional lyrics.

A.H. (15ma) P.M. A.H. P.M.-----4 P.M.-----4

A.H. pitch: G sl. sl.

D5 F/D C/D D5 Bb/D

Then I don't care where I'm go - in'. Here's to your

A.H. (15ma) 1/4 sl. P.M.-----4 P.M.-----4

A.H. 1/4 P.M.-----4

A.H. pitch: G sl. sl.

2nd time substitute Rhy. Fill 1

C/D D5 F/D C/D

thin red line. Mm. I'm step - ping o - ver.

A.H. (15ma)

sl.

A.H.

sl.

(5) 3 3 5 5 5 3 (3) 5 0 3 0 0 5 10 10 10 8 9 (9) 10

sl.

A.H. pitches: G G

Pre-chorus
G5 G5/F

Thought you'd nev - er miss me till I got a fat cit - y ad - dress.

Harm. (8va)

Harm. (8va)

Harm. (8va)

sl. sl.

Harm.

Harm.

sl. sl.

7 5 7 5 5 7 5 7 5 3 5 5 3 7 5 5 5 7 5 3 5 3

A5 A5/G A5

Non - stop talk - er. What a rock - er. Blue - eyed mur - der in a

Harm. (8va)

Harm. (8va)

Harm. (8va)

Harm. (8va)

sl.

sl. sl.

Harm.

Harm.

Harm.

sl. sl.

Harm.

(3) 7 7 9 9 7 7 7 7 7 7 7 7 7 5 7 7 7 5 7

sl.

Rhy. Fill 1

A.H. (15ma)

sl.

A.H.

(5) 3 3 5 5 3

sl.

size five dress. Change. Nothin' stays the same. Unchained.

Chorus

scrape up

P

P

P

P

D F C D Bb/D

And you hit the ground run - nin'. Change. Ain't noth - in'

scrape down-----

scrape up-----

7 8 10 10 11 10 10 8 7 8 3
7 7 10 10 10 10 9 7 7 3
5 5 8 8 10 10 10 10 5 5 3

C/D D F C

stays the same. Un - chained. — Yeah, you hit — the ground run - nin'.
2. I know!

P P P

scrape down-----4

(3) 4 3 5 6 6 7 8 10 (10) 11 10 10 6
(3) 5 5 7 7 10 10 10 9
(3) 5 5 5 5 8 (8) 10 10 5 3

2.

Guitar solo
N.C.(G5)

(F5)

the ground run - nin'.

Gtr. II

Harm.
(8va)

2 1/4

Harm.
(8va)

6

6

trem. bar

Harm.

2 1/4

Harm.

H

TP

H

TP

H

TP

P

TP

P

1/2

A.H.

(15ma)

A.H. pitch: G

(Gtr. I)

sl.

sl.

(A5)

Full

1/2

1/2

6

3

3

1/2

Full

18

15

18

15

18

15

17

(17)

17

18

19

19

(19)

17

19

(G5) (A5)

8va -

Full Full

sl sl

17 16 (18) 14 18 17 20 20 (20) 17 19 15 17 20

P H

7 5 7 7 5 7 7

A \flat 5 G5 F5 D Chorus B \flat /D C/D

Change... Noth-in' stays the same. Un-chained

8va -

Full Full

19 20 19 20 (20)

(Gtr. II out)

scrape up -

D F C D B \flat /D

Yeah, you hit the ground run-nin'. Change... Ain't noth-in'

C/D D F w/Fill 1 C

stays the same. Un - chained — Yeah, you hit — the ground run - nin'.

P P

0 0 5 5 0 0 0 0 10 10 10 10 10 10 10 10 10 10 0 0

Breakdown A5

(Spoken:) Woo hoo! Take a look at

Gtr. I

sl. 1 P sl. 1 sl. 1 sl. 1 H 1 P sl. 1 H

mf

3 trem. bar 3 3

sl. 1 P sl. 1 sl. 1 sl. 1 H 1 P sl. 1 H

12 14 14 12 10 9 7 9 7 5

Gtr. II

w/phase shifter

mf

14 14 14 0 (14 14 14 0)

*Dim. w/vol. knob.

Fill 1 (Gtr. II)

10 12

G/A D/A A5(7)

this! Hey man, that suit is you! Hoo - weel!

1 sl 1 P 1

3

1 sl 1 P 1

7 4 2

3 3 3

12 12 12 12 11 11 11 12 12 0 0 0 0 0 0

A5 A5(7)

You'll get some leg tonight for sure! Tell us how

H

mp

14 15 14 15 17 14

8

sl don't pick

P H P H P

2 12 14 0 14 12 12 14 14 12 14 12

sl

D/A

A5(7)

A5

you do! Hoo - hoo - hoo - hoo. (Come on, Dave, gimme a break.) Heh - heh - heh - hey.

(Gtr. I out)

*Tapped harmonic.

The musical score is for the song "One Break, Comin' Up!". It features a guitar introduction and a vocal melody. The guitar part is in G major, with a key signature of one sharp (F#). The tempo is marked "Allegro". The lyrics are "One break, comin' up!". The guitar introduction consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E

*Pick slide.

Chorus

B \flat /D C/D D F

Ain't noth - in' stays the same. Un - chained. Yeah, you hit

scrape up *P* *P* *scrape up*

7 8 3 4 5 6 7 8 10
7 7 3 3 5 5 7 10
5 5 3 3 5 5 7 8

stays the same. Un - chained... Yeah, you hit the ground run - nin'. Change...

93

D Bb/D C/D

Ain't noth - in' stays the same. Un - chained.

(Gtr. I)

1/2 P H T P H P T P P H T P P H T P P H T P P H T P P H T P P

13 (12) 10 13 15 13 10 13 17 13 10 13 15 13 10 13 17 13 10 13 15 13 10 12 14 12 10

Gtr. II

7 8 3 (3) 4 5 6 5

7 7 3 (3) 3 5 5 5

5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D F C F C F

sl. H 1/4 1/2 sl. sl. sl. sl. Full

sl. P.M. 1/4 1/2 sl. sl. sl. Full

(10) 10 10 10 10 10 9 12 9 10 (10) 10 10 9 13 13

12 10 12 10 12 12 10 10 10 8 8 8 8 7

sl. H sl. sl.

7 8 10 10 10 10 8 10 (10) 10 10 10 10 8 11

7 7 10 10 10 10 9 10 10 10 10 10 9 10

7 7 10 10 10 10 10 10 10 10 10 10 10 10

5 5 8 8 8 8 10 8 8 8 8 8 8 8

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Full C D Full Free time

Full (13) (10) 13 12 11 10 13 13 13 10 12 10 12 10 12 (12) 10 12 12 10 11

rit. Full P 1/2 1/2 P H

rit. sl.

rit. sl.

6 3 2 slack

H P P sl. H H P P sl. sl. sl. P trem. bar

2 slack

10 12 11 10 9 10 12 10 9 7 5 3 0 (0)

H P P sl. H H P P sl. sl. sl. P

rit. w/slight feedback

P

*Brush across stgs. w/pinky side of R.H.

Additional Lyrics

2. I know I don't ask for permission.
This is my chance to fly.
Maybe enough ain't enough for you,
But it's my turn to try. (To Pre-chorus)

CATHEDRAL

Music by Edward Van Halen,
Alex Van Halen, Michael Anthony
and David Lee Roth

Moderately ♩ = 114

Chords: Cmaj7/G, F/C, Cmaj7/G, C5, 1. Bsus4, 2. B5

Handwritten notes: w/chorus, *Swell w/vol. knob., *w/delay, *Play upstem part with single-repeat delay time = ♩ (approx. 395 msec at ♩ = 114). Downstem part shows resulting sound, with echoes in parentheses. *Play all (upstem) notes as L.H. hammer-ons with vol. swells (till end).

Handwritten notes: w/chorus, *Swell w/vol. knob., *w/delay, *Play upstem part with single-repeat delay time = ♩ (approx. 395 msec at ♩ = 114). Downstem part shows resulting sound, with echoes in parentheses. *Play all (upstem) notes as L.H. hammer-ons with vol. swells (till end).

B **C** **D**

14 16 16 16 16 15 17 17 17 17 17 17 19 19 19 19

E

19 21 21 21 21 21 21 21 21 21 21 21 21 21 21 19

N.C.

21 17 19 15 17 14 15 12 14 10 12 9 10 7 9 5 7 3 5 2 3 3 2 sl.

N.C. **1.2.3.**

5 7 5 7 5 4 7 5 7 5 7 5 3 2 sl.

4. **N.C.**

5 7 5 7 5 7 5 7 5 7 5 7 5 7 (7)

LITTLE GUITARS (INTRO)

Music by Edward Van Halen,
Alex Van Halen, Michael Anthony,
and David Lee Roth

Very freely ♩ = approx. 112

D⁶/E
*Classical gtr.

*Music sounds one whole step higher than written because capo is placed at 2nd fret. Tab numbers are relative to capo.

Slower ♩ = approx. 72

Segue to LITTLE GUITARS

LITTLE GUITARS

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderately slow Rock ♩ = 72

Intro • (Drums)

Gtr. I

N.C.

mf *sl.* *sl.*
w/flanger & distortion

*Music sounds a minor 3rd higher than written because Eddie used a small-scale guitar tuned a minor 3rd higher than a normal guitar, with the 6th string tuned down one whole step (low to high: F C F B \flat D G). Use drop-D tuning with capo at 3rd fret. Tab numbers in the transcription are relative to the capo.

10

Csus2 F#sus4
talk to me. (Ah.) Can't grow be - fore I'm

(end Rhy. Fig. 1) Rhy. Fig. 2

w/fingers-----4

F#sus4 F F#sus4 F F#sus4 F

out of the woods, but there's ex - cep - tions to the rule. (Ah.)

(end Rhy. Fig. 2)

w/fingers-----4

Half time feel

A7sus4 A9 A7sus4 A7 (end half time feel)

Se - ño - ri - ta, do you need a friend? I'm in love with you.

let ring w/flanger (flanger off)

Chorus

G G#sus4 G5 G G#sus4 G5 G G#sus4 G5 G G#sus4 G5

Catch as catch, catch as catch can. An - y - bod - y in their right mind could

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M. P.M. P.M.---4 P.M. P.M. P.M.---4 P.M. P.M. P.M.---4

w/Rhy. Fig. 1

D Csus2

see it's you and me.

D Csus2

Ooh. Ooh.

2nd Verse
w/Rhy. Fig. 2

Fsus#4 sus2 F F#sus#4 sus2 F F#sus#4 sus2 F

You say you're lone-some, just get-ting by, but you turn your eyes from me.

Half time feel

A7sus4 A9 A7sus4 A7 (end half time feel)

Please, se - ño - ri - ta, be - fore you fly, 'cause you've got me.

let ring w/flanger (flanger off)

Chorus
w/Rhy. Fig. 3

G Gsus#4 G5 G Gsus#4 G5 G Gsus#4 G5 G Gsus#4 G5

Catch as catch, catch as catch can. An - y - bod - y in their right mind can.

D

see you and me.

G Gsus#4 G5 G Gsus#4 G5 G Gsus#4 G5 G Gsus#4 G5

Catch as catch, catch — as catch — can. When I see you, all your lit - tle gui - tars —

P.M. P.M. P.M. P.M. P.M. P.M.--4 P.M. P.M. P.M....4

P P

P P

Half time feel
A7sus4

— sing to — me. —

A7

A7sus4

A7

let ring
w/flanger

The image shows a musical score for a song titled 'Half time feel'. The score is written for guitar and voice. The guitar part is in the key of A major (two sharps) and 4/4 time. It starts with a half note A (2nd fret), followed by a quarter note D (4th fret), a quarter note E (5th fret), and a half note A (2nd fret). This is followed by a measure with a half note A (2nd fret) and a half note D (4th fret), both marked with an 'A7' chord symbol. The next measure has a half note E (5th fret) and a half note A (2nd fret), marked with an 'A7sus4' chord symbol. The final measure has a half note A (2nd fret) and a half note D (4th fret), marked with an 'A7' chord symbol. The vocal part is written below the guitar part, with the lyrics 'sing to me.' under the first four measures. The guitar part continues with a melodic line in the fifth measure, marked with a 'let ring w/flanger' instruction. The final measure of the guitar part is a whole note A (2nd fret). The score is written on a single system with a treble clef and a key signature of two sharps.

Guitar solo
Gsus#4
Gtr. II

A7sus4

A7

w/slide
w/flanger & delay

steady gliss.

steady gliss.

steady gliss.

steady gliss.

12 12 (12) (12) 4 4 2 5 7 7 14 14 (14) 12

Gtr. I

let ring

3 2 0 0 0 (0) 3 0 0 3 2 0 0 2 0 3 0 3 2 0

Gsus#4 A7sus4 A7

P.M. steady gliss. steady gliss. steady gliss.

(flanger off)

G5 Gsus#4 G5 N.C. (Gtr. II out) (end half time feel)

steady gliss.

sl. sl. sl.

P.M.-----4

3rd Verse
w/Rhy. Fig. 1
D

I can see you don't know which way to turn, but the sun still shines.

D

(Se - ño - ri - ta.) Don't you know that you can dance with me

Csus2 w/Rhy. Fig. 2 Fsus#4 F

an y time? Can't grow be - fore I'm

Fsus#4 Fsus2 F (Ah. Fsus#4 F) Ah.)

out of the woods; there's ex - cep - tions to the rule.

Half time feel

A7sus4

A7

A7sus4

A7

(end half time feel)

Se - ño - ri - ta, do you need a friend? I'm in love with you.

let ring
w/flanger

P.M.-----4

(flanger off)

w/Rhy. Fig. 3

G

Gsus#4

G5

G

Gsus#4

G5

G

Gsus#4

G5

G

Gsus#4

G5

w/Rhy. Fig. 1 (1st 4 bars only, 4 times)

pick slide

w/fingers - - - 4

Csus2

w/fingers - - - - - 4

P.M.

D

Csus2

Ooh.

Ooh.

w/fingers - 4

pick
slide

w/fingers - - - - - 4

H sl.

sl.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The vocal part features the lyrics "Ooh..." and is accompanied by a guitar melody. The guitar part includes a "w/fingers" instruction, indicating that the player should use fingerpicks. The score is presented in a standard musical notation format, with a key signature of one sharp (F#) and a common time signature (C). The guitar part is written in a single system, with a fingerboard diagram at the bottom showing the fret positions for the strings.

[illegible]

Gtr. III (Gtr. III out)

(Play 1st time only)

JUMP

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderately ♩ = 129

Intro Riff A G/C C F/C G/C C F/C

mf

*Synth. arr for gtr.

C5 3fr. F5 3fr. G5 3fr. Bb5 6fr. Asus4 5fr. Ab sus2 4fr.

C/F Gsus4 Play 3 times (end Riff A) Riff B 8va C

1st Verse w/Riff A (2 times) G/C C

1. I get up—

loco (end Riff B)

and noth - in' gets me down. You got it

G/C C F/C G/C C F/C C/F Gsus4

tough. I've seen the tough - est a - round. And I know,

(1st,) 2nd Verses
w/Riff A (2 times)

G/C C F/C G/C C F/C C/F Gsus4

are you? Who said that? ba - by, just how you feel. You got to
Ba - by, how you been? You say you don't

G/C C F/C G/C C F/C C/F Gsus4

roll with the punch-es to get to what's real. Ah, can't you }
know, you won't know un-til you be - gin. So, can't you }

Pre-chorus
N.C.(Am) (F) (C/E) (Dm)

see me stand - in' here? I got my back a - gainst the rec - ord ma - chine.

Gtr. II

slight vib. w/bar P.M.-----4 sl.

(9) 7 5 5 7 9

(F) (C/E) (Dm)

I ain't the worst that you've seen. Ah, can't you see what I mean?

slight vib. w/bar P.M.-----4 P.M.-----4 P.M.-----

(9) 7 5 5 7 9 (9) 7 5 7

(F) (C/E) (G)

Ah, might as well jump.

sl. (Gtr. II out)

slight vib. bar

-----4 P.M.-----4 sl.

(9) 7 5 5 7 9 (9) 7 5 7

Chorus
w/Riff A

G/C C F/C G/C C F/C C/F Gsus4

(Jump!) {1. Might as well jump. Go a-head and jump.
2. Go a-head and jump. Might as well jump.

1st time w/Riff A1
2nd time w/Riff A

G/C C F/C G/C F/C C F/C 1. C/F Gsus4 2. C/F Gsus4

(Jump!) Go a-head and jump. 2. How old Jump!

Guitar solo
*Bbm

8va- Gb A^b D^b Bbm Gb A^b

**Gtr. III rake rake Full P P P sl. 1/2 (15ma) Full Full

19 (19) sl. 7 10 7 10 9 7 9 7 (7) (7) 7 7 Full Full

*Chord names derived from bass and synth. (next 8 bars).
**Tune down 1/2 step. Music sounds as written.

A.H. (15ma) Full P 3 P P sl. 13:8 13:8

A.H. Full P P P sl. 9 9 7 9 6 7 5 7 5 10 14 10 9 7 10 14 10 9 7 10 14 7 10 14 7 11 14 7 11

Full P Bbm Gb A^b D^b Full P sl. 3 3 6 9:8

Full P P.M.-----4 sl. 7 9 12 12 14 10 12 (12) 16 17 19 16 17 19 16 17 19 16 17 19

sl. sl. (7) 9 (9) 7 9 (9) 7 7 (17) H H H H H H H H

Riff A1
Gtr. I G/C C F/C G/C F/C 8va- C 1/2 loco C/F Gsus4

15	17	13	13	15	15	20	15	10	(10)	8	8
16	17	14	14	16	16	22	17	10	(10)	9	7
17	17	15	15	17	17	22	17	10	(10)	10	10

Gtr. C5
IV

pick
slide

(Gtr. III out)

H P

16 17

(16)

Gtr.-I

pick slide

FS

GS

pick slides

Bb5

8va- *pick slide*

H H *T ① H H T ① P P H T ① P H T ① P P H T ① P H T ① P H T ① P P

8 13 15 20 8 13 15 20 15 13 8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 13 8

*T=Tap w/R.H. index finger.
 ①=Tap w/R.H. ring finger.
 P=Pull-off to R.H. index finger.

Asus4

8va- *pick slide*

H H T ① P P H T ① P P H T ① P P H T ① P P H T ① P P H T ① P P TP

8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 13 8 13 15 20 15 8 13 15

Asus2

8va- *pick slide*

H H T ① P P H T ① P P H T ① P P H T ① P P H T ① P P H T ① P P

8 13 15 20 15 8 13 15 20 15 8 13 15 20 15 13 15 20 15 13 8 13 15 20 15 13 8 13 15 20 15 13

G5 *loco* C5 (Gtr. IV out)

5 7 9 5 7 9 8 5 9 5 7 7 9 5 (5)

w/Riff A G/C C F/C G/C C F/C 1. C/F Gsus4 2. C/F Gsus4

5 7 9 5 7 9 8 5 9 5 7 7 9 5 (5)

Out-chorus w/Riff A (3 times) G/C C F/C G/C C F/C C/F Gsus4

5 7 9 5 7 9 8 5 9 5 7 7 9 5 (5)

jump. (Jump!) Go a-head and jump.. Get in and

5 7 9 5 7 9 8 5 9 5 7 7 9 5 (5)

Gtr. II P.M.-----

5 7 9 5 7 9 8 5 9 5 7 7 9 5 (5)

jump. (Jump!) Go a-head and jump... Jump!

..... 4 P.M. P.M.-----

5 5 5 5 5 5 5 5 % % 3 3 5 5 5 5 5 5

[illegible][illegible]

PANAMA

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Moderate Rock ♩ = 144

Intro

Gtr. I

E Esus4 B/E E Esus4 B/E D Dsus4 A

f P.M.4 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4

sl.

E Esus4 B/E E Esus4 B/E

rake trem. bar 3 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4

3

0 (6)

D Dsus4 A C#m

sl. P.M.4 P.M.4 pick sl. let ring P.M.

sl.

B/C# B A A.H. Full (15ma) C#5

.....4 P P P.M. sl. A.H. Full let ring

A.H. Full

B/C# B A B N.C. Harm. (8va)

H P sl. P.M. Harm. (8va)

H P sl. P.M. Harm. (8va)

N.C. A5 D5 A5 D5 A5 N.C.

Harm. (8va) Oo! Oh, —

Harm. P.M. P.M. 4 P.M. P.M. sl. sl. P.M.

* Harm. on 3rd str., 4th fret.

A5 D A D A N.C. A5 D A D A N.C.

yeah! Uh, — huh! —

P.M. 4 P.M. P.M. sl. sl. 2

sl. sl. 2

A5 D A D A N.C. 1st Verse E5 A/E

Jump back! What's that sound? —

1/2 1/2 1/2 trem. bar 1/2 1/2 1/2

P.M. 4 P.M. P.M. sl. sl. (2) (2)

sl. sl.

E7sus4 E5 A/E

Here she comes, — full blast and top down. Hot shoe, burn-in' down the av-e-nue.

P.M. 4

E7sus4 F#sus4 F#7add4

Mod - el cit - i - zen, ze - ro dis - ci - pline. Don't you know she's com - in' home - to me? —

let ring 4 pick, slides 4

P

C#m7 N.C. B5

You'll lose her in the turn. — I'll get her! —

pick, sl. sl.

sl.

N.C. Chorus N.C. A D5 A D5 A N.C.

Pan - a - ma, — Pan - a - ma. —

Harm. (15va) Harm. (8va)

P.M. P.M. P.M. P.M.

A5 D A5 D5 A N.C. A D A D5 A N.C.

Pan - a - ma, — Pan - a - ma. —

sim. P.M. sl. sl.

N.C. Chorus N.C. A D A5 D A N.C.

Wuh... oh! Pan - a - ma, Pan - a - ma.

Harm. (15ma) Harm. (15ma)

P.M. Harm. P.M. P.M. P.M. sl. sl.

Harm. Harm. P.M.

sl. sl.

A. D A D A N.C. E5 A D A D5 A N.C. E5

Ow! Pan - a - ma, Pan - a - ma.

Harm.
(15ma)

sim. sl. sl.

Harm.

sl. sl.

Guitar solo

A5 D Csus2 G/B N.C. Csus2 N.C. *N.C.(B) (E)

ah oh oh oh oh.

Woo!_

Full Full Full P H 2 Full

trem. bar

Full Full Full P H 2 Full

P

* Chords derived from bass figure.

[illegible]

(E) P H H $2\frac{1}{2}$ P P H P P (C) Full (D) Full

trem. bar

Full Full Full

sl. H P

sl. H P

Interlude

(Em) Full

Full sl. (C) Full

sl. P.M.-----4

sl. P

(Em) (F7#11) 3 3

sl. P sl. let ring-----4

sl. P sl.

E5 D5/E E5 C(b5) C5 N.C.

Yeah, we're run-nin' a lit-tle bit hot to-night.

P.M. P.M. P.M.-----4 P.M. H P P.M.-----4 A.H. (15ma)

P.M.-----4 A.H. pitch: A#

(Em)

I can bare-ly see the road from the heat com-in' off it.

P P P sl. (7) P

(9) 10 9 10 9 7 (7) (7) (2) 9 10 9

P P P sl. sl. P

[illegible]

Musical score for "The Boatman's Boy" in G major (one sharp). The score is written for voice and piano. The piano part includes a bass line with fingerings (9, 10, 9, 10, 8, 8, 10, 8, 8, 8, 8, 10, 10, 10, 9) and slurs. The vocal line includes lyrics: "legs, ease the seat back." and performance markings like "sl." and "P.M.". Chord symbols C(b5), C5, C(b5), and C5 are indicated above the vocal line.

E5 F D/F# G5 E/G#
 She's blind-in', I'm fly-in', right be-hind in the rear-view mir-ror now.
 P.M. ----- 4 P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

AS Gm/Bb B5 B

Got the feel - ing, pow - er steer - ing, pis - tons pop - pin', ain't _ no stop - ping now! _

P.M. - - - 4

Chorus

N.C. A5 D A D A N.C. A D A

Pan - a - ma. — Pan - a - ma. —

P.M. P.M. P.M. — 4 *sl. sl.* *sim.*

D A N.C. A5 D5 A D A N.C. A5 D A5

Pan - a - ma, — Pan - a - ma — ah oh — oh oh —

sl. sl. *sl. sl.*

D A N.C. A5 D A N.C.

— oh. Pan - a - ma, — Pan - a - ma —

sl. sl. *sl. sl.* P.M.

A5 Dsus2 A D A N.C.

— ah oh — oh oh — oh. Pan - a - ma. —

P.M. — P.M. P.M.

HOT FOR TEACHER

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Fast Shuffle $\text{♩} = 126$
Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)

Intro (Band tacet) (Drums)

(22 sec.) (7 sec.)

(Gtr. in) *f* pick slide (steady gliss.)

N.C.(Am) (D)

(Dm)

(G) (Gm)

The musical score is written for guitar, bass, and drums. The guitar part features a fast shuffle tempo (126 bpm) and a triplet feel. The score includes an intro section (22 seconds) and a main body (7 seconds). The guitar part is marked with a forte (f) dynamic and a pick slide (steady gliss.) instruction. The bass part includes fingerings and slurs. The drum part includes various patterns and slurs. The score is divided into sections with different chords: N.C.(Am), D, Dm, G, and Gm. The guitar part includes triplet feel notation and fingerings. The bass part includes fingerings and slurs. The drum part includes various patterns and slurs.

Am7 D5 Am7

(Classroom noise/chaos)

(Spoken) 2. Hey, I heard you missed us, (Spoken) 1. Oh we're back. I think the clock is slow.

2nd time w/Rhy. Fill 2 D5 Am7

wow, man, I said... Wait a I brought my What are you doing this weekend?

2nd time w/Rhy. Fill 3 D5 Am7

second, man. pencil. I don't feel tardy. Whatta ya think the teacher's gonna look like this Give me somethin' to write on, man.

Rhy. Fill 2

Rhy. Fill 3

year? Whoa! Uh! Class dismissed!

To Coda A5

Ooh!

f

*Flick toggle switch to bridge pickup with volume at full output.

Oh. Yeah. Ooh.

Rhy. Fig. 1

T - t - teach - er, I

(end Rhy. Fig. 1)

1st, 2nd Verses
w/Rhy. Fig. 1 (3 times)

stop that scream - in'. Teach - er, don't you see? D5 A5
heard a - bout your les - sons, but les - sons are so cold.

2nd time substitute Rhy. Fill 4

Don't wan - na be no up - town fool. D5 A5
I know a - bout this school. Lit -

May - be I should go to hell, uh, but I am do - ing well. D5 A5
the girl from Cher - ry Lawn, how can you be so bold?

w/Rhy. Fig. 1 (1st 3 bars only)

Teach - er needs to see me af - ter school. C5 Eb5 D5 C5 D5
How did you know that gold - en rule?

5 8 7 5 7
5 8 7 5 7

Pre-chorus
2nd time w/Rhy. Fill 5

I think of all the ed - u - ca - tion that I missed, Ab5 G5 F5 G5

Harm. T T T
let ring *Harm. T T pick slides (steady gliss.)
(7) 7 (19) 7 (19) (7 (19)) 13 12 10 12
(5) 5 (17) (5 17) 13 12 10 12

*Tap harmonics. Hold chord form while tapping harmonic an octave (12 frets) above.

**Vib. 3rd & 4th stgs.

Rhy. Fill 4
H H
(2) 0 0 0 6 7
H H

Rhy. Fill 5
Harm. T T T T T
let ring
Harm. T T T T T
7 7 7 7 (7) 7 7 7

2nd time substitute Rhy. Fill 6

but then my home - work was nev - er quite — like this. —

**Vib. creates harmonics.

2nd time substitute Rhy. Fill 7

**Vib. creates harmonics.
 .
 2nd time substitute Rhy. Fill 7
 Bb5 A5 Ab5 G5 F#5 F5 E5 Db5 E5 A5
 Oh. Got it bad,
 Whoa. —
 sl.

Chorus
w/Rhy. Fig. 1 (3 times)

Chorus
w/Rhy. Fig. 1 (3 times)

The musical notation shows a single staff with lyrics underneath. The first two measures are identical and contain the lyrics "got it bad,". The third measure contains the lyrics "got it bad," followed by a long rest. The fourth measure contains the lyrics "I'm hot". The fifth measure contains the lyrics "for teach" and ends with a double bar line. Above the final note of the fifth measure are the chord symbols D5 and A5.

got it bad, got it bad, I'm hot for teach

Rhy. Fill 6

[illegible]

Rhy. Fill 7

Rhy. Fill 7

6 8 5 5 5 9

er. _____

I've got it bad, —

D5 A5

Substitute Rhy. Fill 1

Resume Rhy. Fig. 1

so bad, I'm hot for teach -

D5 A5

1.

Esus4 A

er.

mf

*Switch to neck pickup.

2.

(Band tacet) N.C.

(Band in) *F#m

er. —

Wuh, — oh.

(steady gliss.)

Full

Full

*Chords implied by bass.

Rhy. Fill 1

3

H H H

H H H

[illegible]

The musical score for "The Wind" by John Williams is presented in two systems. The top system features a piano solo in G major, 4/4 time, with a melodic line and a bass line. The piano part includes a melodic line with various articulations (accents, slurs, and breath marks) and a bass line with fingerings (2, 4, 2, 4, 2, 5, 2, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5). The guitar part is in G major, 4/4 time, and includes a bass line with fingerings (2, 4, 2, 4, 2, 5, 2, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5) and a melodic line with fingerings (2, 4, 2, 4, 2, 5, 2, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5). The bottom system continues the piano solo, featuring a melodic line with various articulations and a bass line with fingerings (2, 4, 2, 4, 2, 5, 2, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5). The guitar part is in G major, 4/4 time, and includes a bass line with fingerings (2, 4, 2, 4, 2, 5, 2, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5) and a melodic line with fingerings (2, 4, 2, 4, 2, 5, 2, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5, 5, 2, 0, 5, 5).

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a tempo marking of 'F#m'. The melody features eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. There are dynamic markings 'P' (piano) and 'Full' (forte), and articulation marks like accents and slurs. A '1/2' note value is also present. The bottom staff is a single-line bass line with fingerings indicated by numbers 1-5. It includes a half rest and a half note marked '1/2'.

E *sl. sl.* *sl. sl.* F#m *rake*
 (2) (2) 2 4 5 6 9 11 9 10

8va- B F#m
 Full Full Full Full P P P P 3
 14 12 (12) 14 14 14 14 17 14 16 14 (14) 17 14 19 14 14 17 (17) 14

8va- B
 H P P Full P H P Full P 3 3 3
 17 16 17 16 17 16 14 17 14 17 17 (17) 14 (17) 14 17 14 16 14 17 14 16 14

F#m 8va- B
 1/2 Full 3 Full P Full P Full 3 Full
 14 16 16 14 16 (16) 14 16 14 14 16 14 (14) (14) 4 2 2 4 (4) 2 2 2 4

F#m E5 D.S. al Coda A5
 Full Full Full *sl. (steady gliss.)* *sl. sl.* *mf*
 Full Full Full (7) (9) 2 2 2 (2) 2 2 2
 5 7 9 (7) (9) 0 0 0 0 0 0 0

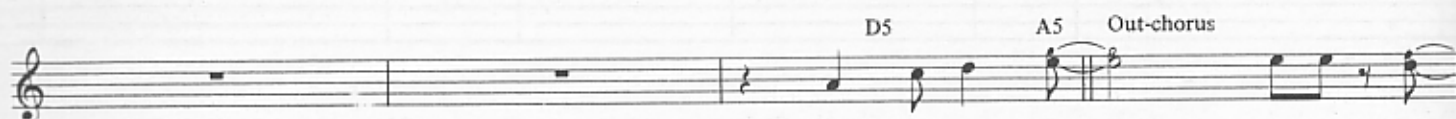
*Switch to neck pickup.

Coda

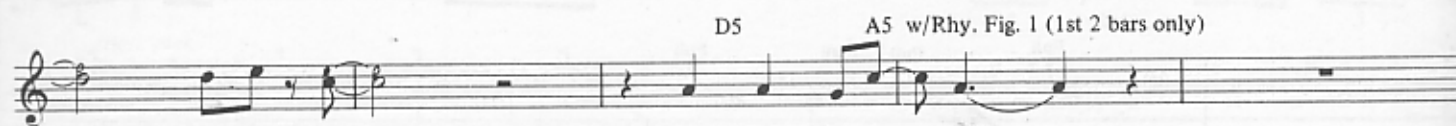
w/Rhy. Fig. 1 (3 times)



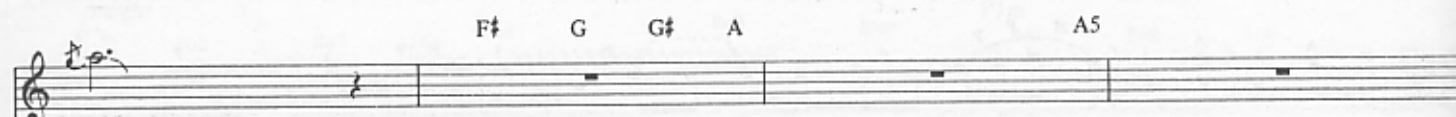
Ooh, yeah.



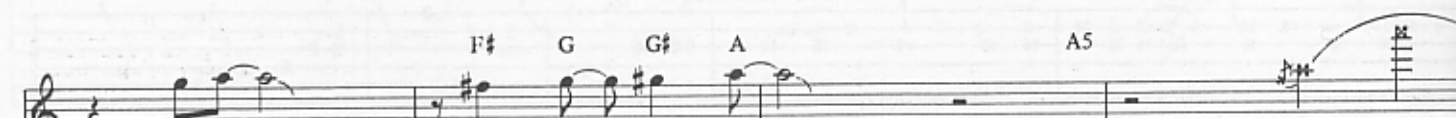
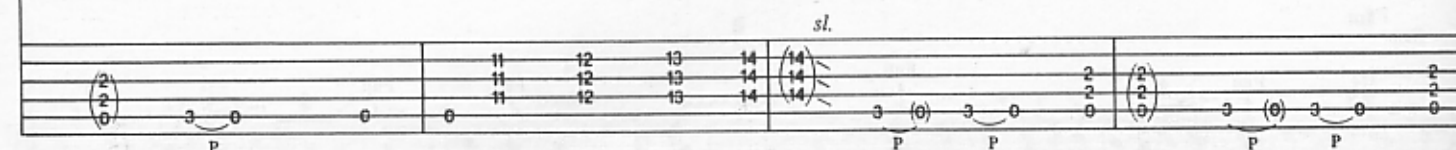
I've got it bad, got it bad,



got it bad, I'm hot for teach-er.



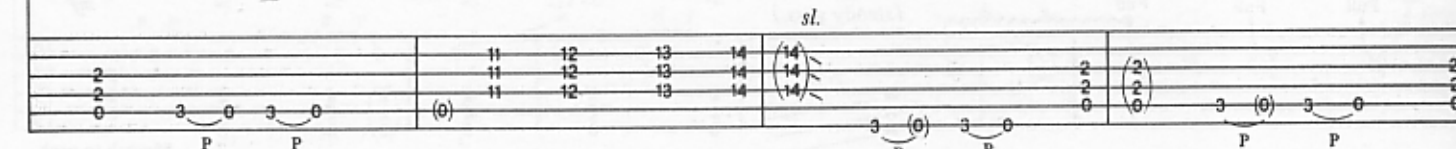
Oh!



Oh, oh!

Oh, yes I'm hot!

Wow.



F# G G# A F# G G# A F# G G# A

Free time
N.C.

G5

Whoop!

The musical score for 'Tremolo' by John Cage is presented on two staves. The notation is highly complex, featuring numerous tremolos, slides, and glissandos. The score is divided into sections labeled A, C, D, and A. The first staff includes a 'trem. pick' instruction. The second staff includes a 'Trem. pick while sliding chord form.' instruction. The score is marked with various performance instructions such as 'sl.' (slide), 'gl.' (glissando), and 'trem.' (tremolo). The notation includes many accidentals and dynamic markings, creating a dense and intricate musical texture.

WHY CAN'T THIS BE LOVE

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

C **Am7** **F5** **G5** **D5** **A add2** **F** **G** **E5** **A5** **G (type 2)** **Esus4** **Bb5** **Fviii**

Ebsus2 **F5iii** **G5v** **E** **Bbsus4** **Fmaj7** **Gx**

Moderate Rock ♩ = 96

Intro
Gtr. I (Synth arr. for gtr.)

N.C. (C) (Am)

(F) (G) Gtr. II C Am7 F5

P.M. *cresc.* *sim.* *p p*

G5 C Am7 F5

*sl. *sl. sl. *sl. *sl.

P (a) 2 3 2 3 3 (a) 2 2 3 (a) 2 3 2 3 2 3 5 3 3 2 (0) 3 3 2 3 2 3 5 3

P *Don't pick. 1st Verse

w/Fill 1 N.C. D5 Asus2

Whoa, — here it comes, — that fun - ny feel - ing a - gain, — wind - ing me

Riff A

P P H P H

2 2 0 3 5 3 5 5 3 5 3 0 0 3 0 0 2 3

P P H P H

Fill 1

The musical notation shows a treble clef staff with a key signature of one flat (B-flat). The melody consists of eighth notes: B-flat4, A4, G4, F4, E4, D4, C4, and B-flat3. Above the first two notes (B-flat4 and A4) are the markings "P sl." (Piano, slide). Below the last three notes (E4, D4, and C4) are the markings "P sl." (Piano, slide).

The guitar part is shown on a six-string staff with fret numbers indicated below the strings:

- High E string: 5, 5, 4, 2, 2, 2
- B string: 5

F G E5 w/Fill 2 D5

up in - side_ ev - 'ry time_ we touch._ Hey,_ I don't know,_ oh_ tell me_

P H P P H H P H H P

trem. bar

P H P 3 0 0 3 1 0 0 2 3 5 5 3 5 5 0 3 5 3

A5 F5 *sl. G(type 2) Esus4 E5

where to be - gin_ 'cause I nev - er, ev - er felt so_ much._ Hey!

H H P P P

2 3 0 0 2 3 3 3 3 0 2 0 0 3 1 0 0 0 0 0

Pre-chorus Bb5 E G Fviii *sl. Eb sus2 w/Fill 3

And I can't re - call_ an - y love_ at all._ Ah ba - by, this blows 'em all_ a - way._

(end of Riff A)

P P P H

3 0 1 1 5 3 3 (3) 3 0 3 3 5 2 3 3 (3) 3 3 0 3 3

P P P H

Fill 2 E5 A.H. (15ma) D5

trem. bar trem. bar trem. bar

A.H. pitch; A

7 (7) 7 (7) 5 (5)

Fill 3 F5

sl. H

(6) (8) (8) (6)

sl.

Chorus

F5^{III} G5^V *sl.* *sl.* *sl.* **sl.* F5

It's got what it takes,— so tell me why—

P *P* *H* *P* *sim.* *P* *P* *P* *P*

P *P* *H* *P* *H* *P* *P* *P* *P* *P*

G5 G *sl.* **sl.* Am7 *sl.* **sl.*

can't— this be— love? — Straight from my heart,— oh,— tell me why—

P *P* *P* *P* *P* *P* *P* *P* *P* *P*

P *P* *H* *H* *P* *P* *H* *H* *P* *P*

2nd Verse w/Riff A

F G5 A5 D5 *sl.*

can't this be— love? — I tell— my - self hey, on - ly fools—

P *P* *H* *H* *P* *P* *H* *H* *P* *P*

P *P* *H* *H* *P* *P* *H* *H* *P* *P*

Asus2 G Esus4 E5

rush in, on - ly time will tell— if we stand the test— of time.— All— I know,—

D5 Asus2 Fmaj7 G *sl.*

you got to— run to— win,— and I'll be damned if I— get hung up on the line.—

Esus4 E Pre-chorus Bb5 sl. w/Fill 4 Eb

Hey! No, I can't re-call an - y - thing at all.

Chorus C Am7

Ah ba - by, this blows 'em all a - way. Woo! It's got what it takes,

H P P H P H sim.

G^(type 2) F5^{VIII} G5^V C G^(type 2) Am7

so tell me why can't this be love? You want it straight from the heart,

P sl.

w/Fill 5 F G N.C. Asus2

oh, tell me why can't this be love?

P P P P

Fill 4 Eb

Fill 5 Am7 F G Asus2

sl. sl. sl. sl.

sl. P P

Da doo da doo da doo da da da doo da doo da doo da— da doo da da doo da doo da doo da doo da doo da doo da doo da doo da doo da—

P.M.-----

P.M.-----

				15				12	12	13		15			10		12			15	15					
14	14	16	16	17	14	17	14	16	17		14	14	12		14	16	17		10	9	12	12	14	15		17
							17					15		(12)		17						15		15	17	
																						15		15	17	

Guitar solo
N.C.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The lyrics are written below the staff, and the music is marked with various performance instructions such as 'P' (piano), 'H' (harmonic), 'P sl.' (piano, slurred), 'P H' (piano, harmonic), and 'P H P' (piano, harmonic, piano). The score ends with a double bar line and a final note.

trem. bar

trem. bar

P P P

[illegible]

Chorus

da_ doo. Woo! It's got what it takes, so tell me why—

G(type 2)*Am*7 w/Fill 6

P P sl.

P P sl.

(15) 13 12 10

P sl.

H P H sim.

P

(7) 5 4 7 2 3 2 3 (3) 2 3 2 3 3 2 3 (3) 2 3 2 3 2 3 5 3

sl. *H P H*

*G*5 *C* *Am*7 *G*(type 2) *F*5 *G*5 *sl.* *C*

can't this be love? Straight from the heart, tell me why can't this be love?

H P P H P

(3) 2 3 2 3 2 3 5 3 (3) 2 3 2 3 3 (3) 2 3 (3) 2 3 2 3 2 3 5 3 (3) 2 3 2 3 2 3 5 3

H P P H P

Fill 6

A.H. *G*5 *C*

A.H.

(5) 5 5 5 5 4 5 (5) 7 5 5 5 5 5

A.H. pitch: E

Am7 F G C F G C

pick sl.

Ba-by, why can't this be love? Got to know why can't this be love?

P P H P H H P P H

P H P H H P P H

pick sl. F G C pick sl. F G

I wan-na know why can't this be love?

P P P H H P P H H P H P P H H P P H H P

(3) 2 3 3 2 0 3 2 3 (3) 5 3 (3) 2 3 2 3 (3) 2 3 3 (3) 2 3 3 (3) 5 3 (3) 2 3 2 3 3 2 3 5 3

P P P H H P P H H P H P P H H P P H H P

Begin fade

N.C.

Gtr. II

sl. sl. sl. sl.

sl.

Fade out

5 7 9 10 12 4 5 (5) 13 12 12 13 13 12 13 12 13 (13) 12 13 13 12 13 13 12 13 12 13 (13) 12 13 12 13 12 13 15 15 13

3 5 7 7 8 10 2 3 (3) 10 9 9 10 10 9 10 9 10 (10) 9 10 10 9 10 10 9 10 10 9 10 9 10 9 10 12 12 10

sl. sl. sl. sl.

Gtr. I

P P H P P

(3) 2 3 2 3 3 (3) 2 3 (3) 2 3 2 3 2 3 5 3 (3) 2 3 2 3 2 3 5 3 (3) 2 3 2 3 2 3 5 3

P P H P P

BEST OF BOTH WORLDS

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

E5 7fr. B 7fr. B5 7fr. C 3fr. G 3fr. G5 3fr. D 5fr. A5 5fr. A 5fr. D5 5fr. A5¹¹ 11

Moderate Rock ♩ = 120

Intro Gtr. I D/F# G5 D/F# G D/F# G A D/F# G D/F# G A

T A B

*Recording sounds 1/2 step higher
 **T = thumb

G/A D/A G/A D/A G/A D/A A G/A D/A G/A A A5 A7sus2 A

mf (pick w/fingers)

G/A D/A G/A D/A G/A D/A A Asus2 A9 G/A D/A G/A A Asus2

D/F# G D/F# G D/F# G A D/F# G N.C. 1/2 A(sus2) 1/2 sl. Full Full

(w/pick) f T

Let ring - - P1/2 1/2 Full Full

D/F# G D/F# G D/F# G A D/F# G N.C. D5^p Csus2 A5

Let ring - - - - - P.M.

1st Verse

*A/C# G/A D/F# A D7sus4 D/A A

I don't know_ what I been_ liv - in' on, — but it's not e-nough to fill me up.

sl. mf *sl.* *sl.* *P*

sl. *sl.* *P*

*Bass plays A pedal throughout verse sections.

A/C# G/A D/A A D7sus4 D/A

I need more_ than just - a words can say, — I need ev - 'ry-thing this life can give me. Hey, hey, —

sl. *sl.* *sl.* *P* *sl. 6 1/2* *P trem.* *sl. P bar 6 1/2*

sl. *sl.* *P*

D/F# G D/F# G D/F# G A5 D/F# G D/F# Asus2

— yeah! 'Cause some-times_ it's not e - nough!_ Ow!

f *T* *T* *T* *P* *Full* *Full*

(2) *T* *T* *T* *P*

2nd Verse

A/C# G/A D/F# A A/C# D7sus4 D/A A

Come on, ba - by, close your eyes, — let go. This can be ev - 'ry- thing we dreamed, — ah.

sl. mf *sl.* *sl.* *P.M. P*

sl. *sl.* *sl.* *P*

A/C# G/A D/F# A A/C# D7sus4 Gsus4 G Gsus4 G F

It's not work_ that makes it work, oh, no, let the mag-ic do the work for you. 'Cause hon-ey,

sl. *sl.* *sl.* *P* *H*

sl. *sl.* *sl.* *P* *H*

Pre-chorus
w/Fill 1
F#sus2 C/E E#sus4 E E#sus4 E B#sus4 B D

now, some - thing reached_ out and touched me. Now I know that

Let ring *sl.* *sl.* *sl.* *sl.*

sl. *sl.*

w/Fill 2 Chorus w/Rhy. Fill 1 (2nd time only)

D#sus2 F D/F# G D/F# G D/F# G A5 D/F# G D/F#

all I want... I want the best of both worlds... And hon-ey, I know_ what it's worth.

cresc. *f* *T* *T* *T* *T* *T*

Fill 1
Gtr. II

5 *5* *5* *0* *0*

Fill 2
Gtr. II

pick slides

Rhy. Fill 1
Gtr. I D/F# G D/F# G A5

Full Full *Full Full*

A5 D/F# G D/F# G D/F# G A5

If we could have the best of both worlds, { we'd have a lit-tle bit of

Full Full

1/2

Full Full

2nd time to Coda N.C. D#

Csus2 A5 3rd Verse A/C# G/A D/F# A A/C#

heav - en right . here on earth, oo! Woo! Well, there's a pic - ture in a gal - ler - y, a

heav - en right here on earth, -

sl. mf

sl.

sl.

D7sus4 D/A A5 A/C# G/A D/F# A A/C#

fall - en an - gel, look a lot like you. We for - get where we come from some-times.

sl.

P

sl.

sl.

sl.

Pre-chorus w/Fill 1 F#sus2 C#sus4 E Esus4 E

I had a dream it was, uh, real - ly you. Some-thing reached out and touched me.

sl.

P

sl.

P

sl.

[illegible]

Coda

w/Fill 4

Csus2 A5

yeah!

Gtr. I

The Coda section of the musical score for 'Smells Like Teen Spirit' consists of three staves. The top staff is for the vocal melody, written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note chord of F#4, C#5, and G#5, followed by a half note chord of F#4 and C#5, and then a half note chord of G#5 and A5. The middle staff is for the guitar, also in treble clef with the same key signature. It features a series of eighth notes: F#4, C#5, G#5, A5, F#4, C#5, G#5, A5, F#4, C#5, G#5, A5, F#4, C#5, G#5, A5. The bottom staff is for the bass, in bass clef with the same key signature. It contains a series of eighth notes: F#3, C#4, G#4, A4, F#3, C#4, G#4, A4, F#3, C#4, G#4, A4, F#3, C#4, G#4, A4. The section ends with a double bar line.

Guitar solo

Gtr. I E5 B B5 E5 B B5 G C G G5 D A5 D A B

(rhy. gtr.)

Gtr. II

(lead gtr.)

Full sl. Full sl. Full sl. Full sl. Full H **1/2 P H P P sl. P P Full P sl.

f

grad. trem. release bar Full H trem. bar 3 1/2 P H P P sl. P P P Full P

Full sl. Full sl. Full sl. Full sl. Full H trem. bar 3 1/2 P H P P sl. P P P Full P

10 12 (12) 10 12 15 (15) 7 10 10 (10) 7 10 7 0 10 7 0 7 0 7 7 0

(9) 9-11 9 (9) 9-11 15 (15) 7 10 10 (10) 7 10 7 0 10 7 0 7 0 7 7 0

[illegible]

The musical score for "The Wind" by George Gershwin is presented in two systems. The guitar part is written on a single staff with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The piano part is written on a grand staff (treble and bass clefs). The guitar part includes various techniques such as pull-ups, bends, and tremolos, and is marked with chords G, C, D5, E5, and A5. The piano part includes a triplet and various chords. The score is marked with "sl." for slide and "trem. bar" for tremolo bar.

Fill 3
Gtr. II

pick slide

Fill 4
Gtr. II

f
A.H. 1/2 1 3 1/2 2 1/2

trem. bar

A.H. 1/2 3 1/2 2 1/2

9

A.H. pitch: D

Gtr. I

A G/A* D/A G/A D/A G/A D/A A G/A D/A G/A A A7sus2 A G/A

mf (pick w/fingers)

sl. don't pick *sl.*

*A pedal implied (see intro).

D/A G/A D/A G/A D/A A Asus2 G/A D/A G/A A A7sus2

Wo!

4th Verse

A G D/F# G D/F# G D/F# A G D/F#

— Uh, you don't have to die and go to heav-en, — uh, or hang a-round to be

G A A7sus2 A G D/F# G D/F# G D/F# A G D/F#

born a - gain. Just tune in — to what this place has got to of - fer, 'cause we may nev - er be here a -

w/Fill 5 Chorus

G A Asus2 D/F# G D/F# G D/F# G A5 D/F# G D/F#

gain!_ Ow! I want the best of both worlds, and hon-ey, I know what it's worth.

cresc.

T (w/pick) T T T T

D/F# G D/F# G D/F# G A5 D/F# G D/F#

If we could have the best of both worlds, a lit-tle heav-en right here on earth.

Full Full

Full Full

T T T T T P

A D/F# G D/F# G D/F# G A5 D/F# G D/F#

— Come on!_ I want the best of both worlds, uh, hon-ey, I know what it's worth!_

Full Full

Full Full

T T T T T

Fill 5
Gtr. II

pick slides

sl.

sl.

G A D/F# G D/F# G D/F# G A5 D/F# G5 D/F#

We can have the best of both worlds, a lit-tle heav-en right here on earth,

Full Full

Full Full

T T T T T

G5 A5 D/F# G5 D/F# G5 D/F# G A 3 D/F# G D/F#

yeah! Tell me, is it e-nough?

sl.

T T T T T P

sl.

A(sus2) D/F# G D/F# G D/F# G A D/F# G N.C. D5 w/Fill 6

Wow! Now, will it ev-er be e-nough?

1/2 Full

1/2 Full

T T T T T

sl. trem. bar

sl.

Fill 6
Gtr. II

Full

sl.

Full

sl.

10 7 (7) 5 5 10 (10)

Free time

C5 A5

In time

A G/A

poco rit. Wol

poco rit.

mp (pick w/fingers)

D/A G/A D/A G/A D/A A G/A D/A G/A A A7sus2 A G/A

cresc. mf

D/A G/A D/A G/A D/A A G/A D/A G/A A A7sus2 A G/A

P.M.-----

Begin fade

D/A G/A D/A G/A D/A A G/A D/A G/A A A7sus2 A(6) G/A*

*A pedal implied by bass figure.

D/A G/A D/A G/A D/A A G/A D/A G/A A D/A F6/A F#+/A G/A Fade out

"5150"

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

Tune down:
⑥ = D \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately Uptempo Rock ♩ = 160

Intro (Band tacet) D/A *sim.* E *sl.*

*P.M. *f*

(Drums enter)

D A P D/F \sharp A E5 A D

Let ring 4 P.M.

sl. D/A E *sl.*

D A P D/F \sharp A E A5 D

Let ring 4 *sl.* P.M.

sl. D/A E *sl.*

D

A

P

sl.

Let ring... - - - - -

Musical score for "The Rose Tree" in D major, 2/4 time. The score is for a vocal part and a guitar accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The guitar accompaniment is written on a six-string guitar with a treble clef and a key signature of two sharps. The score includes a variety of musical notations, including chords (D, D/A, E/A), slurs, and fingerings. The guitar part features a complex arrangement of chords and melodic lines, with a prominent use of the D and D/A chords. The vocal line is a simple melody that follows the harmonic structure of the guitar.

Half-time feel

1st, 2nd Verses

1st, and 2nd Voices

(♩ = ♩) D5

N.C. (G5)

(C5)

1. The love line is nev - er straight and nar - row,
2. I feel like a run - ning pol - i - ti - cian. Oh! _____

1/2

P P P

1/2

7 7 5 7 7 5 0 0 5 3 0 4 (4) 0 0 5 3 0 (0/5) 0 0 5 0 3

P P P

D5

un - less your love is tried and true. (C5)

Just tryin' to please you all the time.

1/2

P P P

7 7 5 0 0 5 3 0 4 (4) 0 5 3 0

P P

(D5)

I've giv - Uh, we take our chance with new be - gin -

en you my share with no con - di -

sl.

P.M. 4 P.M. 4 P.M. 4 P P

1/2

(0) 7 5 7 3 0 0 0 5 0 0 5 0 0 5 3 0 4

sl. P P

(C5)

nings. Still we try, wide,

tions. Go - in'

Double-time feel

(♩ = ♩) (A)

P sl. P.M.

(4) 0 0 5 3 (0) 2 3 2 3 2 0 5 0 0 2 2 4 2 2

P sl.

win or lose, — take the highs —
run - ning long, — feel - in' lost, —

Gsus2

P

P.M.

N.C. (A)

Dadd2/G

D/G

but not — with the blues —
for long. —

Half-time feel

N.C. (Em)

(G)

pick sl. (low stgs.)

P.M.

2. A E D5

Whoa—

Gtr. II

sl. Full

Full

9 11 9 11 11 (11) 11

sl.

Gtr. I

3 2 2 0 0

2 2 2 1 1

4 2 2 2 2

0 0 2 2 2

0 0 2 2 2

0 0 (0) 0 0

0 0 0 0 0

A

yeah. —

Full 1½

3½

Full 1½

3½

sl. 16 14 16 16 17 19 19 (19)

trem. bar

(mid stgs.)

0 (0)

(0) 0 0 0 2 2 (2)

0 0 0 0 2 2 2 2

0 0 0 0 0 0 0 0

B5(sus4)

f

A.H. 1½ (15ma)

Asus2

sl.

don't pick

sl.

Rhy. Fig. 2

mf

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

Repeat Rhy. Fig. 2 (till next figure)

B5(sus4)

P

sl.

don't pick

H

H

Full

Full

P

sl.

H

P

P.M.-----

P.M.-----

P.M.-----

sl.

sl.

Asus2 1/2

B5(sus4)

Full

release bend gradually

slow bend

Full

H P P

H P P

156

The musical score for 'Asus2' is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melody with various ornaments (P, sl.) and a wavy line at the end. The bottom staff is in bass clef and contains a sequence of numbers (10, 7, 0, 9, 10, 7, 0, 10, 7, 0, 7, 10, 7, 10, 9, 7, 7) with some numbers grouped by brackets and others with ornaments (P, sl.).

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings like "Full" and "P". The guitar solo is indicated by a dashed line above the treble staff. The score is divided into two systems, with the second system continuing the melody and bass line.

[illegible]

[illegible]

B5(sus4)

6
(trem. picking)

Full Full Full Full Full P * *

17 20 17 20 17 19 (19) 17 H 19 H

9 9 9 9 9 9 11 11 11 11 11 11 12 12 12 12 12 12 14 14 14 14 14 14 14 14 16 16 16 16 16

8va-
1/2 P
G/A
1/2 P
F
H P
A
D/F# A E A D/A
sl.

1/2 P
19 (19) 17 x 19 x
1/2 P
19 (19) 17
H P
17 19 17
sl.
(17)

P.M. }

f

The first system of musical notation consists of a treble clef staff with a key signature of two sharps (F# and C#). It contains several measures of music with various annotations: '8va-' above the first measure, '1/2 P' above the first and second measures, 'G/A' above the first measure, '1/2 P' above the second measure, 'F' above the third measure, 'H P' above the third measure, 'A' above the fourth measure, 'D/F# A E A D/A' above the fifth measure, and 'sl.' below the fifth measure. Below the staff is a guitar-specific notation line with fret numbers: 19 (19) 17 x 19 x, 19 (19) 17, 17 19 17, and (17). A 'P.M.' marking with a bracket is below the staff, and a 'f' (forte) marking is below the staff. The system concludes with a tablature line showing fret numbers: 4, 5, 0, 0, 4, 5, 2, 2, (2), (3), 2, 2, 3, 2, 0, 2, 2, 2, 4, 0, 2, 2, 0.

(Band tacet)
D/A
P.M. →

E

The second system of musical notation continues the treble clef staff with a key signature of two sharps. It includes the instruction '(Band tacet)' above the first measure, 'D/A' above the first measure, 'P.M. →' below the first measure, and 'E' above the fifth measure. The system concludes with a tablature line showing fret numbers: 3, 2, 4, 0, 7, 7, 7, 7, 7, 7, 5, 5, 5, 7, 7, 7, 6, 4, 5, 6, 6, 7, 7, 7, 4, 7.

D
sl.

The third system of musical notation continues the treble clef staff with a key signature of two sharps. It includes the marking 'D' above the first measure and 'sl.' below the first measure. The system concludes with a tablature line showing fret numbers: 4, 4, 4, 5, 4, 4, 7, 5, 2, 3, 2, 4, 4, 5, 5, 5, 2, 5, 2, 2, 4, 3, 2, 4, 5.

A
P
Let ring- }

D/F# A E A D/A
P.M. →

The fourth system of musical notation continues the treble clef staff with a key signature of two sharps. It includes the marking 'A' above the first measure, 'P' below the first measure, 'Let ring- }' below the first measure, 'D/F# A E A D/A' above the fifth measure, and 'P.M. →' below the fifth measure. The system concludes with a tablature line showing fret numbers: 3, 2, 2, 2, 2, 2, 3, 3, 2, 2, 0, 0, 2, 2, 3, 3, 6, 7, 7, 5, 5, 5, 7, 7, 7, 6.

E D

A

D.S. al Coda

Al - ways

Let ring-----

sl.

P

(Cont. Rhy. Fig. 1)
Coda

Repeat Rhy. Fig. 1 (till fade)

D/A

E/A

means.

D/A

G

A

I'll meet you half the way... Whoa,...

D

D/A

E/A

yeah!...

Begin fade

D/A

G

A

I'll meet you half the way... Well, I,...

D

D/A

E/A

I'll meet you half the way...

Fade out

CABO WABO

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

Moderate Rock ♩ = 88

Intro *Gtr. I
(Band tacet)

E5
Rhy. Fig. 1

*Gtr. tone processed with reverb, Harmonizer (doubling/flanging), and delay to produce a very "wet" sound.

1st Verse
w/Rhy. Fig. 1

E5/A E/G# A5 B

We got - ta try a lit - tle dance, whoo, - so Ca - bo Wa - bo. It's al - right by - me. whoo.) -

Chorus

E D A C5 G

Come on! Let me take you down.

(end Rhy. Fig. 2) Rhy. Fig. 3

E D Asus2 E D A

I will show you all a - round. Let me take you down, -

(Down in Ca - bo.)

P.M. - - - - - 4

C5 E D Asus2

face down in Ca - bo. Kiss - in' the ground. -

(end Rhy. Fig. 3)

P.M. - - - - - 4

3rd Verse
w/Rhy. Fig. 1

E5 A5 D/A E5

Land's_end, you'd have to see it. Ain't no pic-ture ev - er say it right.

w/Rhy. Fig. 1A (1st 2 bars only)

A5 D/A E5 A5 D/A

No, whoa. Walk-in' the streets do-ing that ole- Ca - bo Wa - bo..Ha!

w/Rhy. Fig. 1B

E5 A5 D5 A5 D5 B w/Rhy. Fig. 2 E5/A

Place comes to life ev - 'ry night. No! (Whoo, I wan-na crash on the beach. whoo, -

E/G# A5 B5 N.C. B

You know_ I wan - na_ make love_ in the sea. whoo, -

E5/A E/G# A5 B

Yeah. It's al - right_ there. We don't have to chase_ it. Fits par - a - dise_ to a T. whoo, -

Chorus
w/Rhy. Fig. 3

E D A C5 G

Whoo! Come on! Let me take_ you down.

w/Rhy. Fill 1

(Resume Rhy. Fig. 3)

w/Rhy. Fill 2

E D Asus2 E D A

I will show_ you all a - round. Let me take_ you down, -

(Down in Ca - bo.)

(Resume Rhy. Fig. 3)

C5 G E D Asus2

face down in Ca - bo. Kiss - in' the ground. -

Rhy. Fill 1 E D Asus2

Rhy. Fill 2 E D A

Harm. (8va)

Dsus2 Esus2 8va Gsus2 Asus2

trem. bar trem. bar trem. bar trem. bar

sl. sl. sl. sl.

Full Full Full Full

loco A.H. (8va) 1/2 A.H. hold bend 1/2

*Articulated w/trem. bar (don't pick).

Dsus2 1 1/2 Esus2 8va Dsus2

trem. bar 1 1/2 (trem. pick) Full Full Full Full

sl. sl. sl. sl. sl. sl. sl. sl.

H H

Esus2 8va Gsus2 Asus2 Fsus2 Gsus2 Am7 D Bm Fmaj7 G

Full sl. Full

Full sl. Full

*Sustained w/Fdbk.

P.M.

Bridge

Csus2 G/B Csus2 G/B Dsus4 Csus2 G5 Csus2 G5 Csus2 G5

Wah.

(Both gtrs.)

Hey!

Wah!

let ring

Gtr. I D

Gtr. II

(C) (D) (C) (D) (F#o) (G) (Cmaj7)

slight P.M.

(Band tacet)

Gtr. I

H P.M.

*Muted stgs. (allow random harmonics to sound).

4th Verse
w/Rhy. Fig. 1A
E5

w/Rhy. Fig. 1

E5 A5 D/A E5 A5 D/A

We drink_ Mes-cal_

A5 D/A E5 Dsus4 D

right from_ the bot-tle._ Salt shak-er, lit-tle lick a lime,_ ah.

w/Rhy. Fig. 1 (1st 2 bars only)

w/Rhy. Fig. 1B

E5 (Band in) A5 D/A E5

Throw-in' down,_ down, try'n' to reach_ the bot-tom_ where the gua-ve worm,_ well, he's

A5 D5 A5 D5 A5 B E5/A E/G#

mine, all_ mine._ Ha ha. Come on, crash on the beach. You know_ I wan-na_

A5 (Who, B5 N.C. A whoo, E5/A whoo,)

_ make love_ in the sea. Who! Go try a lit-tle dance, whoo,_

E/G# A5 B A5 B

So Ca-bo Wa-bo. It's all_ right by_ me. whoo.)

Chorus
w/Rhy. Fig. 3

w/Rhy. Fill 1

E D A C5 G E Asus2

Let me take_ you down. I will show_ you all a-

(Resume Rhy. Fig. 3)

E D A C5 G

round. (Down in Ca-bo.) Let me take_ you down, face down in Ca-

E D Asus2 B5

bo. Kiss-in' the ground.

Rhy. Fill 3 B5 Gtr. II (12-stg. elec.)

Outro

Esus2 Dsus2 Esus2 Csus2 Dsus2

Who. C'-mon. Face

let ring----- sl. sim. sl. sl.

Esus2 Dsus2 Asus2 Gsus2 Asus2

down, (Face down.) down in Ca - bo. Take me down,

sl. sl. sl. sl.

Esus2 Dsus2 Esus2 Csus2 Dsus2

down in Ca - bo. Uh! Face

(Take me down.) sl. sl. sl.

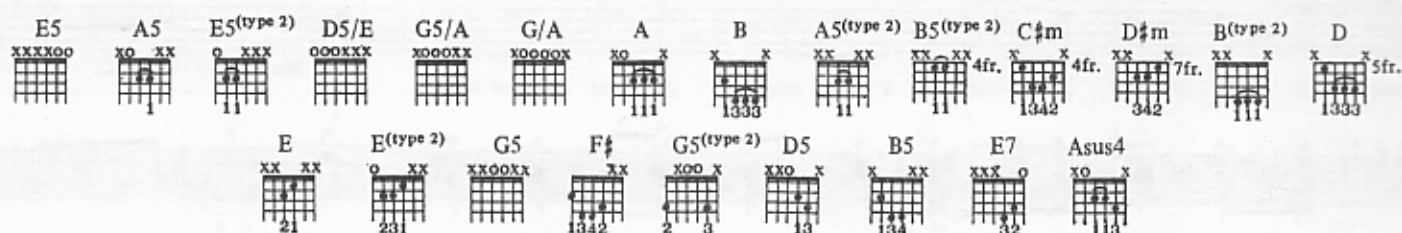
Esus2 Dsus2 Asus2 Gsus2 Asus2

down, (Face down.) down in Ca - bo. Do - in' the Ca-bo Wa - bo. Ow! Take me down,

sl. sl. sl. sl.

FINISH WHAT YA STARTED

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen



Moderate Rock ♩ = 126

Count (spoken:)

Intro

1 2 1 2 3 4

Gr. II \circ E5

*Gr. I mf H H w/clean tone

T A B

0 2 5 2 4 5 2 (2)

*Gr. I is a direct Strat played throughout w/fingerstyle.

**Gr. II is played on acous. gtr.

A5

3 H H

③ open ③ 3fr. E5(type 2)

1/4

0 2 5 2 4 5 (0) (0) 2 2 2 3 2 (2) (0) 2 5 5 2 (2) 0 0 0 0 4 4

H H H H

A5

3 H H

③ open A A5

1/4 1/4 1/2

0 2 5 2 4 5 (0) (0) 2 2 2 3 2 (2) 3 3 (3) 3 3 1/2 1/2 5 2

H H H

E5

C' mon... ba - by.

A5

③ open ③ 3fr. E G 1/2 1/2 E5

Oh...

3 H H

5 5 0 0 5 5 0 2 2 0 0 3 3 3 3 0 2 5 2 4 5 2

H H H H

A5

Wow — wow — wow —

D5/E E5 (type 2) E D5/E E5 (type 2) G5/A A5 G5/A A5 D5/E

unh!

E5 (type 2) D5/E E5 (type 2) G5/A A5 G5/A A5 D5/E

1st Verse
Rhy. Fig. 1
E5

D5/E E5 (type 2) G/A A G/A

Well, if you wan - na see oth - er guys, ——— ba - by, I could let it —

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (1st 3 bars only)

A D5/E E5 D5/E E5 (type 2) G/A A G/A

slide. You wan - na lov - er, you want a friend. Ma - ma, I can be both

3 H H 3 H H

Pre-chorus

of them. I got the tools to sat - is - fy.

3 H H 3 H H

Just walk a - way if I fall shy at all.

sl. H H

Chorus

Ah. Come on, ba - by, fin - ish what you start - ed,

3 1/2 3 1/2 3 H H

sl. H H

Pre-chorus

Pre-chorus

(type 2) B5 A5 (5) 2fr. B B (type 2) B5 A5 (5) open A A5 A5 G5/A A5

It's a - live and it's kick - in' in - side of me.

4 2 4 (4) 2 2 4 5 2 2 2 0 H 2

4 2 4 (4) 2 2 0 2 5 2 2 2 2 X 2

A5 G5/A C#m H H D
 So come on ba - by, please.

Chorus

Chorus
E5

A5

Come on, ba-by, fin-ish what_ you start - ed. Oh! I'm in - com-plete.

(8) open E 3fr. E5 (type 2)
G₁/2 1/2

Unh. That ain't no way to treat the bro - ken-heart - ed. Ow! Come on and fin -

H H H H

H H

Guitar solo

F# G5(type 2) D5 A

ish me. Ba - by, come on.

sl. 3

2 2 0
2 2 2

sl. 14 12 11 9 7 (7) 5 3 5 3 5 3 0 3

(2) 15 13 11 9 6 7 0 5 0 4 2 0

F# G5(type 2) D5 F#

Come on, ba - by! You say yeah.

sl. sl. sl. sl.

14 12 11 9 5 7 5 7 sl. sl. sl. 12 14 14 12 11 9 7

15 13 11 9 0 6 0 7 0 6 0 7 0 11 12 11 15 13 11 9 0 7

G5(type 2) D5 A F# G5 D5

Ba - by, come on. Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by.

Full

Full

sl. 14 12 11 9 5 7 5 7 5 5

0 5 0 5 0 2 0 5 0 5 4 15 13 11 9 0 7 0 7 0 5 0 7 0 5

B5 B E5

yeah!

1/2 1/4

sl. 3

rake P 1/2 P 1/4

7 7 7 10 7 7 10 9 10 9 10 10 9 7 9 0 2 5 4 5 2

0 0 0 4

sl. H H

*Lay back time slightly for one bar.

⑥ open ⑥ 3fr. E G 1/2 E5 (type 2)

A5

Unh! Now, come on, — ba - by. Please.

H H

⑥ 12fr. E sl. A5 w/Rhy. Fill 1

Oh, ba - by, come on.

H H

Chorus E5 A5 G5/A

Come on, ba - by, fin - ish what — you start - ed. Ah.

H H

Rhy. Fill 1 Gtr. II

E5 A

That ain't no way to treat the bro - ken - heart - ed. Nnn,

3 H H

E5(type 2) H H D5/E E5(type 2) G5/A

wow — wow — ah. Come on ba - by, fin - ish what — you start - ed. Wooh!

A5 G5/A G/A A A5 G5/A D5/E E5(type 2) D5/E G5/A

Gim-me! — Unh! That ain't no way to treat the

sl. sl.

E5(type 2) D5/E G5/A A5 G5/A E5(type 2) A5 G5/A E D5/E

bro - ken - heart - ed. Mm, — mm, — (Ba - by, come on.) —

Outro

E5(type 2) E7 D5/E E5(type 2) G5/A A5 G5/A G/A

ah. Take each step, ba - by, one by one.

5 5 (5) 3 3 5 5 0 2 5 2 4 5 (0) 3 3 2 3 2 3

4 4 (4) 4 4 4 4 0 2 5 2 4 5 (0) 2 2 2 2 2 2

H H

A G5 E D5/E E5(type 2) D5/E E5(type 2) D5/E G5/A

(Ba - by, come on.) Yeah. C' - mon.

1/4 1/4

2 2 3 3 (3) 2 5 (5) 5 3 3 3 3 5 5 3 3 5

2 2 2 2 (2) 2 5 4 (4) 4 4 4 4 4 4 4 4 4 4

5 2

A5 G/A A G/A E5(type 2) w/Rhy. Fill 2

(Ba-by, come on.) I got the tools, I'll sat - is - fy.

3 3 3 3 (3) 2 5 (5) 5 3 3 3 3 5 5 3 3 5

2 2 2 2 (2) 2 5 0 2 5 2 4 5 2 5 (5) 3 3 3 3 3 4 (2) 0 2 5 2 4 5 (0)

H H H H

Rhy. Fill 2

Gtr. II

sl. sl. sl. sl.

9 9 9 9 7 7 7 7 6 6 6 6 4 0

(2) 7 7 7 7 5 5 5 5 4 4 4 4 2 0

sl. sl. sl. sl.

A G5/A A5 A ⑥ 3fr. G 1/2 ⑥ open E w/Rhy. Fill 3

C' - mon ba - by. (Ba - by, come on.) — Wow —

sl. sl. sl. sl. sl.

0 2 2 0 9 7 9 11 12 13 (13) 3 5 3 3 3
(0) 2 2 2 (7-5) (5-7) (7-9) (9-10) 4 4 4 4 4

sl. sl. sl. sl. sl.

G/A A Asus4 E5 (type 2)

wow. — Yeah. — (Ba - by, come on.) —

H sl. sl. sl. sl. sl.

H sl. sl. sl. sl. sl.

(3) 5 5 5 3 (3) 0 (0) 0 0 3 3 2 (2) 9 7 6 7 6 4
(4) 4 4 4 4 (4) 2 (2) 2 2 2 2 (7-5) (5-4) (4-5) (5-4) (4-2)

sl. sl. sl. sl. sl.

w/Rhy. Fill 4 Begin fade A ⑤ open A A5 G5/A

(Ba - by, come on.) —

1/4 1/4

5 5 (3) 3 3 3 5 5 5 (4) 3 2 2 2 0 2 2 0 3 2 0
4 4 (4) 4 4 4 4 4 (4) 2 2 2 2 0 2 2 0 2 2 0

sl. sl.

Rhy. Fill 3 Gtr. II

sl. sl. sl. sl.

9 9 9 9 7 7 7 7 6 6 6 6 4 2 2
(0) 7 7 7 7 5 5 5 5 4 4 4 4 2 2 0

sl. sl. sl. sl.

Rhy. Fill 4 Gtr. II

sl. sl. sl. sl.

9 9 9 9 7 7 7 7 6 6 6 6 4 2 2
(2) 7 7 7 7 5 5 5 5 4 4 4 4 2 2 0

sl. sl. sl. sl.

w/Rhy. Fill 5

(Ba - by, come on.) — So, c' - mon, — ba - by. — (Ba - by, come on.) —

So, c' - mon, — ba - by. — (Ba - by, come on.) — Shout!

Now, come on. — (Ba - by, come on.) — Now, come on. — Now, come on. — (Ba - by, come on.) —

Annotations: sl., 1/2, A, G/A, w/Rhy. Fill 1(2nd half), w/Rhy. Fill 4, ⑧open E, ⑧3fr. G, 1/2, Fade out E5(type 2)

Rhy. Fill 5

Gtr. II

Annotations: sl., trem. pick, A

Moderately slow $\text{♩} = 79$
Triplet feel ($\text{♩} = \text{♩} \text{♩}$)

182

1/4 A

3

D E A N.C.

3

1/4

let ring-----4

sl.

let ring-----4

sl.

(5/3)

0 3 3 0 0 2 2 2 3 3 5 2 0 0 0 0 5 5

0 2 4 2 2 2 2 2 2 2 2 2 0 0 0 0 4 4

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part. The guitar part is in D major and includes a solo section with a "let ring" instruction. The bass part is in D major and includes a solo section with a "let ring" instruction.

Asus2
straight 8ths
A.H.
(8va)

sl. let ring-----4
rit.

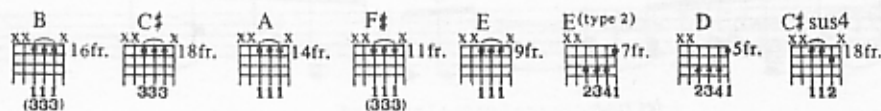
let ring-----4
A.H.
*T T T T T T
0(12) 2(14) 0(12) 2(14) 0(12)

*Tapped harmonics

*Tapped harmonics.

POUNDCAKE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar



Moderately Rock ♩ = 104

Intro (Band tacet) Elec. Drill (Drums enter) Elec. drill----- Elec. Drill 2

(Approx. 3 sec.) *f* pick slide pick sl.

*E5 D5 D6/9(no 3rd)

pick slides----- let ring throughout

sl.

*Doubled by another gtr. *sl.*

Aadd9/C# Harm. (8va)

sl.

sl.

E5 D5 D6/9(no 3rd) Aadd9/C#

Ah, yeah! (Bkgd. voc.) Ah!

sl.

sl.

Harm. (8va) E5 Dsus2/A C/G

Aadd2 N.C. 1st Verse E5 N.C.
 Yeah! She's got - ta have soul, _____
 sl. 1/2 Full 1/2 1/2 Harm. (Sva)
 P.M. P.M. Harm.

or it won't feel right. Well, just

Harm. (8va)

P.M. semi-harm. (8va) P.M.

Harm. (8va)

Harm. pitches: G \sharp E

*Lightly touch stg. slightly behind 3rd fret, sounding both B & C \sharp

[illegible]

[illegible]

Key signature: F#, C#, G# (Three sharps)
 Time signature: Common time (C)
 Chords: E5, D5 D6/9(no 3rd)
 Lyrics: Cook - in' up that old time, long lost rec - i - pe

The image shows a musical score for the song "For Me" by The Beatles. It includes a guitar part (top) and a bass part (bottom). The guitar part is in E major (three sharps) and 4/4 time. The bass part is in E major and 4/4 time. The score is divided into two systems. The first system covers the first two lines of the song, and the second system covers the next two lines. The guitar part includes various techniques such as palm muting (P), slurs (sl.), bends (1 1/2, 1), and harmonics (Harm. (8va), Harm. (5)). The bass part includes techniques such as palm muting (P), slurs (sl.), bends (1 1/2, 1), and harmonics (Harm. (5)). The lyrics "for me! Woo! It's get - tin' hard to find," are written below the guitar part. The score is annotated with various musical notations and techniques, including palm muting, slurs, bends, and harmonics. The guitar part is in E major (three sharps) and 4/4 time. The bass part is in E major and 4/4 time. The score is divided into two systems. The first system covers the first two lines of the song, and the second system covers the next two lines. The guitar part includes various techniques such as palm muting (P), slurs (sl.), bends (1 1/2, 1), and harmonics (Harm. (8va), Harm. (5)). The bass part includes techniques such as palm muting (P), slurs (sl.), bends (1 1/2, 1), and harmonics (Harm. (5)). The lyrics "for me! Woo! It's get - tin' hard to find," are written below the guitar part. The score is annotated with various musical notations and techniques, including palm muting, slurs, bends, and harmonics.

guess it ain't hip e - nough now. You take an

(A5)

ave - rage guy, _____ he can't i - den - ti - fy.

Harm.-----
(8va)

P.M.-----4

Harm.-----
(8va)

P.M.-----4

Harm.-----

0 0 0 0 7 0 0 4 5 5 4 3 0 0 0 0 7 0 0 0 0 0 4

The musical score is presented in three systems. The first system contains the vocal melody with lyrics: "Uh! An'-there's a short sup - ply, _____ of the fine, _____". Above the melody, there is a note labeled "(E5)". The second system continues the vocal melody and includes piano accompaniment. The piano part features chords labeled "P.M.", "semi-harm.", and "Harm. (8va)". The third system shows guitar chords: "5 5 5 4 3 3", "0 0 0 0 7 0 0 0", and "4 4 5 5 4 3 0 0".

The musical score is for the song "Let me get on!". It is divided into three sections: E5, N.C. (No Chorus), and Pre-chorus B. The melody is written in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in the same key and features harmonic markings (Harm., P.M., sl.) and fingerings (9, 7, 5, 4, 3). The bass line is written in bass clef and includes fingerings (0, 9, 7, 5, 4, 3) and slurs (sl. sl.). The lyrics "Let me get on! Let me get on! Let me get on some of that." are written below the melody line.

C5 N.C.(G5) D5 A5 N.C. B C5 G5 Dsus4 D N.C.

Shake it up! Bake it up nice!_ Mm! Let me get on!_

P.M.-----4

The musical score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. It features a series of chords and melodic lines corresponding to the lyrics. The piano part provides a harmonic accompaniment with chords and a bass line. The lyrics are: "Shake it up! Bake it up nice!_ Mm! Let me get on!_". The score includes a guitar solo section marked "P.M.-----4".

B C5 G5 D5 A5 N.C. B

Let me get on! Let me get on all that! I sure love my ba-by's pound-cake.

P.M.

4 4 4 4 5 7 4
4 4 4 4 5 7 4
2 2 2 2 0 2 3 5 7 7 0 2 3 4 2

sl.

C Chorus E5 D6/9(no 3rd)

Home grown an' down home, oo, yeah, that's a

P.M. P.M. don't pick

3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0
5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0
5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0
3 3 3 3 3 3 7 7 7 7 7 7 5 5 5 5

sl.

Aadd9/C# N.C. E5

wom-an, uh. Still cook-in' with an old time

P Harm. (8va)

0 P 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0
7 6 6 6 6 6 6 6 6 6 6 6 6 6
5 4 4 4 0 0 0 0 0 0 0 0 7 7 7 7

sl.

D5 D6/9(no 3rd) Aadd9/C# N.C.

long lost rec-i-pe. Lem-me get on some of that!

H P trem, bar (grad. descent) Harm. 1 1/2 2 1/2 2 1/2

0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0
9 7 7 7 7 7 7 7 7 7 7 7 7 7
7 5 5 5 5 5 5 5 5 5 5 5 5 5

sl.

(Bass plays E pedal-

The musical score consists of two staves. The top staff features vocalizations: "Uh," followed by "a, huh, huh!" with a steady glissando line underneath, and finally "Ow!". Above the first part of the melody are pedal points: "(A pedal)" over notes A and E, "(B pedal)" over notes G and A, and "E/G#" over notes B and E. The key signature has three sharps (F#, C#, G#). The bottom staff contains complex guitar techniques including slides ("sl."), grace notes ("gr."), and various articulations like "Gtr. II", "Full", and "A.H." (Allegretto). It also includes fingerings such as "H", "5", "6", and "4".

sl.
A.H. pitches: F#

semi-harm. 2 Full 5 A.H. Full 5

Full (15ma) Full

sl. T P H TP 1/2 T P H TP 1/2 P H P sl. sl. H P T P P sl. H P T P

3 3 5

sl. T P H TP 1/2 T P H TP 1/2 P H P sl. sl. H P T P P sl. H P T P

(5) 1 7 2 5 7 5 (5) 7 2 5 7 5 (5) 2 5 2 1 2 5 2 7 5 2 1 (1) 5 2 7

A.H. pitch: D

Gtr. I

10 9 9

10 9 9

9 9 9

sl.

E B N.C. Pre-chorus C#5
 I've been out there,
 grad. bend dim.
 Full
 (19)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a 'V' (Vibrato) marking above the first measure. The melody consists of a series of eighth and sixteenth notes, followed by a quarter note, and then a half note. The second system continues the melody, also starting with a 'V' marking. The melody is followed by a double bar line and then a final measure. The second system also includes a bass staff with a treble clef, which contains a series of notes and rests, including a 'P' (Piano) marking. The bass staff concludes with a double bar line and a final measure.

D5 A5 E5 B5 N.C. C# D A Esus4 E N.C.

try'n' a bit of ev - 'ry - thing, ah! But it's all

Gtr. I

P.M.-----4

P.M.-----4

C# D5 A5 E5 B5 N.C. C#

sex with - out love! I found the real thing is Pound - cake.

P.M.-----4

B7sus4 N.C. A Chorus E5

Home grown an' down

Gtr. III (12-stg. elec.)

Gtrs. I & II

(clean tone)

H P

sl.

sl.

D5 D6/9(no 3rd) Aadd9/C# N.C.

home, yeah, that's a wom - an. Still

Harm. (8va)

(w/slap-back echo)

sl.

sl.

sl.

*Two gtrs. One gtr. allows chords to sustain while other plays harmonics.

E5 D5 D6/9(no 3rd) Aadd9/C# N.C.

cook - in' with that old time, long lost rec - i - pe, _____ yeah!_ Wool!

Harm. (8va)

P

sl.

0 0 0 0 0
0 0 0 0 0
9 9 9 9 9
9 9 9 9 9
7 7 7 7 7
0

0 0
0 0
9 0
9 9
7 7

0 0 0 0
0 0 0 0
9 7 7 7
9 7 7 7
7 5 5 5

0 0 P 0 0 0
0 0 0 0 0
7 7 7 6 6 6
7 7 7 7 7
5 5 5 4 4 4

5 5 7 7 12 12

sl.

sl.

[illegible]

Aadd9/C# w/Fills 2 & 3 w/Rhy. Fig. 1 (2 times) (E pedal) A B G A E
 that's my wom - an! Gim - me some - a that Uh, a, huh, huh!
 Gr. II A.H. (15ma)
 sl. A.H.
 0 0 0 0 0 0 0 0 14 16 H H 12 14 14 9
 0 0 0 0 0 0 0 0 14 16 H H 12 14 14
 7 6 6 6 6 6 6 6 14 16 H H 12 14 14
 7 7 7 7 7 7 7 7 0 0 0 0 0 0
 5 4 4 4 4 4 4 4

Fill 1

Harm. (8va) 1 1/2

trem. bar 1 1/2

Harm.

5 (5)

Fill 3 Harm. (8va)

1 1/2 1/2 1 1 1/2 2 1/2 4 1/2

trem. bar

1 1/2 1/2 1 1 1/2 2 1/2 4 1/2

12

D6/9(no 3rd)

Aadd9/C#

home, _____ woo! Come on, _____ babe! _____

8va -----

Full 1/2 Full Full

sl. sl. # sl. loco 3

(14) (14) 3 sl. Full 1/2 Full Full (22) sl.

20 19 22 22 22 22 12 12 14

sl. P

sl.

P

sl.

0 0 0 0 0 0 0 0 0 0 0 0

9 7 7 7 7 7 7 6 6 6 6 6

9 7 7 7 7 7 7 7 7 7 7 7

7 5 5 5 5 5 5 4 4 4 4 4

sl. sl.

w/Rhy. Fig. 2 (till fade)

E5

Gim - me some - a that, gim - me some - a that... Home _____ grown, _____ way down _____

1/2 Full Full

3 3

1/2 Full Full

12 14 12 14 12 15 (15) (15)

21 (21) 6 21 (21) 4 21

(end Rhy. Fig. 2)

0 6 7 4

x x x x

D6/9(no 3rd)

Aadd9/C#

home! Yeah! No!

Full 1/2 Full 1/2 Full Full

P.M.

12 15 (15) 15 15 14 13 12 15 14 13 12 14 13 12 12 12 12 12 4

21 12

E5

D6/9(no 3rd)

Begin fade
Aadd9/C#

Uh, a, huh, huh! Yeah! Gim - me some - a that... Woo!

Full 1/2

sl. sl. sl. sl. sl. sl. sl. Full 1/2

21 21 (21) 2 7 21 (21) 4 21 (21) 12 15 (15) 15 15 14 13 12 15 14 13 12 15 14 13 12

19 10 17 sl.

E5

D6/9(no 3rd)

C'-mon, babe!

8va

Full sl. sl. sl. sl. sl. sl. sl. sl. loco

3 3

Full sl. sl. sl. sl. sl. sl. sl. sl. P H TP TP TP P sl.

12 4 3 9 7 9 8 7 5 (5) 0 2 15 9 12 0 14 20 17 19 15 19 15 12

sl. sl.

Aadd9/C#

E5

Fade out

Oh, no, oh, no, no, oh, woo! Uh, huh, huh!

8va

Full Full Full

H Tsl. T P P H H T P P T 1/2 P 1/2 Full sl. Full Full Full

3 3 3 3

H Tsl. T P P H H T P P T 1/2 P 1/2 Full sl. Full Full Full

9 11 14 15 (15) 12 9 11 14 15 12 9 14 11 (11) 9 11 9 7 (7) 4 18 17 20 (20) 20 17

TOP OF THE WORLD

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

Moderate Rock ♩ = 128

Intro N.C. Gtr. I

D5 5fr. A5 11 E5 7fr. C5 3fr.

f P.M.---4 P.M.---4 P.M.---4 P.M.4 P.M.---4 P.M.---4 P.M. P.M.

E B A B E N.C.

P.M.---4 P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M. pick slide

C#5 B5 A5 E5 D5

Hey, _____ ba - by. Whooh!

Gtr. II

9 (9) (9) 10 9 10 10 9 10

P.M.-----4

6 6 4 4 4 2 (2) 9 9 9 9 7

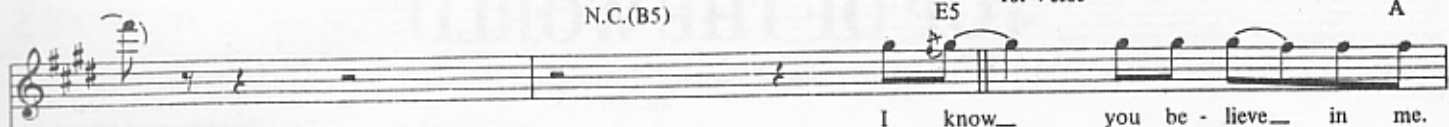
4 4 2 2 2 0 (0) 9 9 9 9 7

0 0 0 0 7 7 7 7 5

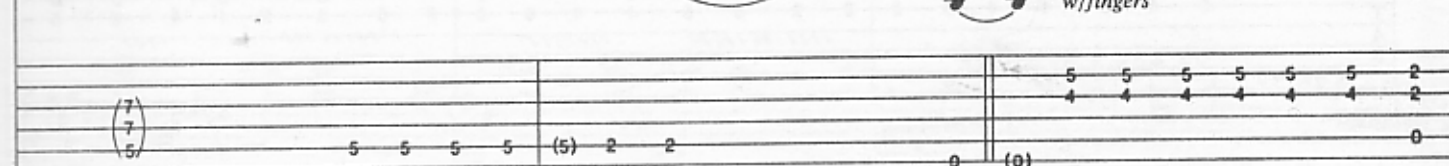
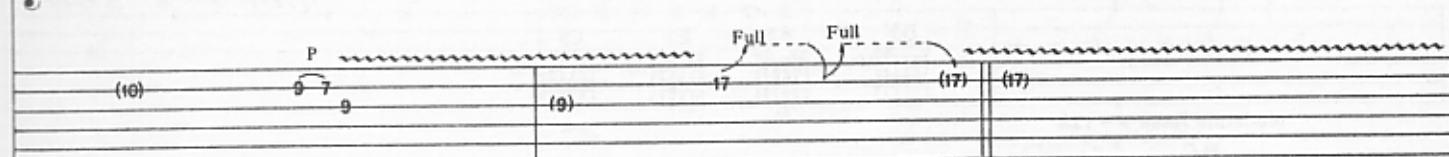
N.C.(B5)

1st Verse

A



I know you be - lieve in me.



Rhy. Fig. 1

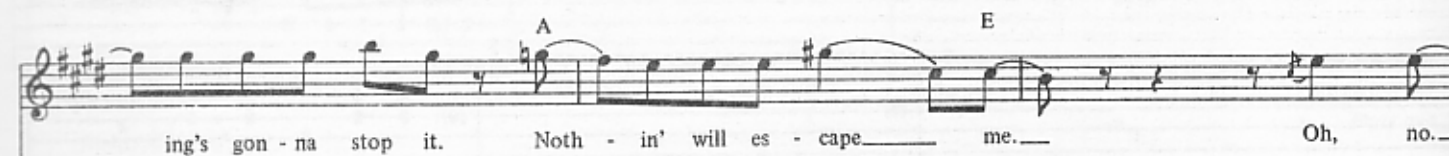
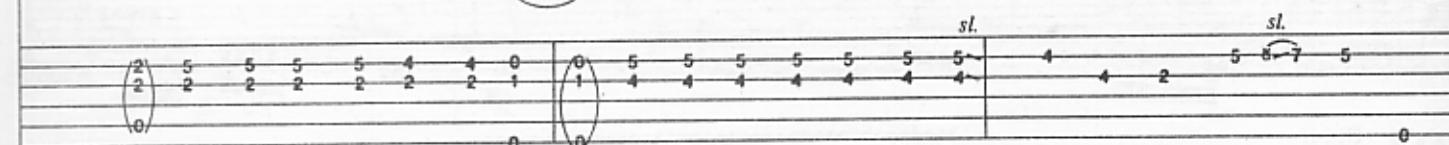
w/fingers



That's all I ev - er need.

Uh - huh.

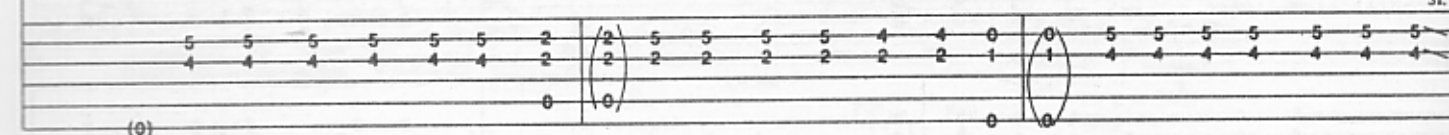
No, no, noth -



ing's gon - na stop it.

Noth - in' will es - cape me.

Oh, no.



Bsus4 B A5 Asus2 E5 2nd Verse w/Rhy. Fig. 1 A

— it all we've got. — Oh no, I wan - na touch. I've got —

5 5 5 4 5 (5) 0 (0) 0 0

4 4 4 4 2 (2) 2 2

2 2 2 2 0 (0) 0 0

E N.C. E5 A

— to have a lit - tle taste. — I just wan - na sink my teeth in that fine —

Gtr. II Full A.H. (8va) Full Full Full

Full A.H. *T Full Full

5 5(12) 5(12) 5(10) 5(10) (5(10)) (5(10))

*Tapped harmonics.

E C#5 B5 A5 A Pre-chorus w/Rhy. Fig. 2

— piece of real es - tate. — Yeah. — Hey, — ba -

pick slide

5 4 5 (5)

4 6 6 4

B/A E/A B A N.C. Esus4 E D

by. Whoo! Make it nice and sweet Mm. Oh, lit - tle dar -

Full Full

Full Full

P.M. --- 4 P

(5) 17 (17) (17) (17) 10 0 10 (10) 9 7 9

Chorus
w/Rhy. Fig. 3

lin', let's take a walk down Eas - y Street. Stand - in' on top_

of the world for a little while. Stand in' on top.

8va-

1/2

1/2

(17) 14 16 17 17 (17) 14 16 10 (16) 10 14 17 (17) 17 14 17 17

E/A B E B E Gtr. I' D5 A5 (cont. in notation) Bridge G/B Csus2 Dsus2
 of the world. Let's give it all we've got. (Gtr. II out) (Oo, oo, Ba - oo...
 8va- Full Full Gtr. loco I let ring
 (17) 14 17 (17) 14 10 (19) 22 3 3 3 3 2 3 0

by, got - ta feel it. Oh, wan - na touch it now.

See the whole wide world turn up side down.

oo. oo. oo. oo.)

Em F#m G5 A5 B5 E5

Gtr. II Full

Gtr. I Full

(Gtr. I cont. in slashes)

*8va applies to Gtr. II only.

Guitar solo

Gtr. I loco

(Gtr. II) w/wah

sl. sl.

1/4

C5

D5

E5

C5

A.H. (8va)

sl. sl.

A.H.

sl.

A.H. pitch: A

open E

D5

(cont. in notation)

8va

sl. sl.

sl.

(wah off)

Gtr. II *loco* C G C D H P C G D5 Harm. (8va) *sl.* *trem. bar.* 1½ 2½

6 7 8 9 10 11 12 10 12 10 11 8 7 6 4 (4) 7 5 (5)

Gtr. I *sl.* H P *sl.* H P

5 5 3 4 5 5 7 7 8 7 8 7 7 5 5 3 4 5 7 (7) (7) (5)

C G C D H P C G B5 *sl.*

0 7 8 8 (8) 10 12 10 12 10 10 11 8 7 6 *sl.*

(5) 0 0 0 7 11 11 8 9 8 11

5 5 3 4 5 5 7 7 8 7 8 7 7 5 5 3 4 5 4 2

Bsus4 H H H H H H B N.C. Full (Gtr. II out)

6 6 12 14 15 12 14 15 15 15 15 15

12 14 16 12 14 15 12 14 15 15 15

H H Full vib. w/bar (15) (15)

Rhy. Fig. 4 P.M.---4 P.M.---4 P.M.---4 P.M. P.M.---4

(4) 5 5 5 4 5 5 2 2 2 0 5 0 4 5 0

(4) 4 4 4 4 4 4 0 (6)

E B A B N.C. w/Rhy. Fig. 4

Hey, — ba - by. Whooh!

(end Rhy. Fig. 4)

P.M. - - 4 P.M. P.M. P.M.

Out-chorus w/Rhy. Fig. 4 (4 times)

E B A B N.C.

Some - day we'll — be — stand - in' on top — of — the world.

Gtr. II

pick slide

Sva

E B A B N.C.

— for a lit - tle — while. Stand - in' on top — of — the world —

Sva

Full Full Full 2

Full Full Full 2

E B A B N.C.

till we can't stop. Stand in on top of the world.

8va-----

Full Full 2

(17) 17 16 17 17 (17) (17) 17 14 17 17 (17) 14 16 17

E B A B N.C.

for a lit - tle while. Stand in' on top of the world.

8va-----

H T P T P T 1/2 T

(17) 14 17 17 (17) 12 17 11 17 10 17 0 17 17 17 14 17 17 (17) 17 14 17

w/Rhy. Fig. 3 (1st 4 bars only) (till end)

E B A B E B E A E/A B E

Gon - na give it all we've got. (Stand in' on top.) Hey, ba -

8va-----

Full Full 2

(17) 14 17 17 (17) 17 (17) 17 14 17 17 (17) 14 16 17

by. Stand in' on top.)_ Hey, dar -

Begin fade

B E N.C. E B E A E/A B E

8va--

Full 2

(17) 14 16 17 17 17 (17) 17 14 17 17 (17) 14 16 17 14 17

lin'. Whoo! Stand in' on top._

B E N.C. E B E A

8va--

Full Full 2

(17) 14 16 17 17 17 (17) 17 14 17 17 (17) 17 14 17 17

Stand in' on top._ Stand-

Fade out

E/A B E B E N.C. E

8va--

H T P T P T P 1/2 T

(17) 14 16 17 17 17 (17) 14 16 17 17 (17) 12 17 11 17 10 17 8 17 17

• TABLATURE EXPLANATION/NOTATION LEGEND •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

1st string - High E			
2nd string - B	10		0
3rd string - G	9		0
4th string - D			1
5th string - A	3		2
6th string - Low E			0
	5th string, 3rd fret	2nd string, 10th fret and 3rd string, 9th fret played together	an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



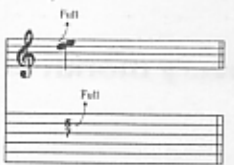
PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step, strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



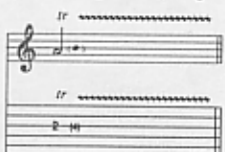
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



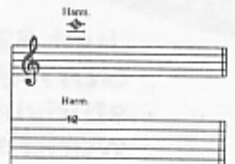
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



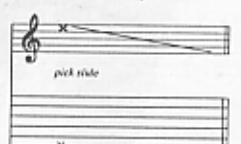
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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